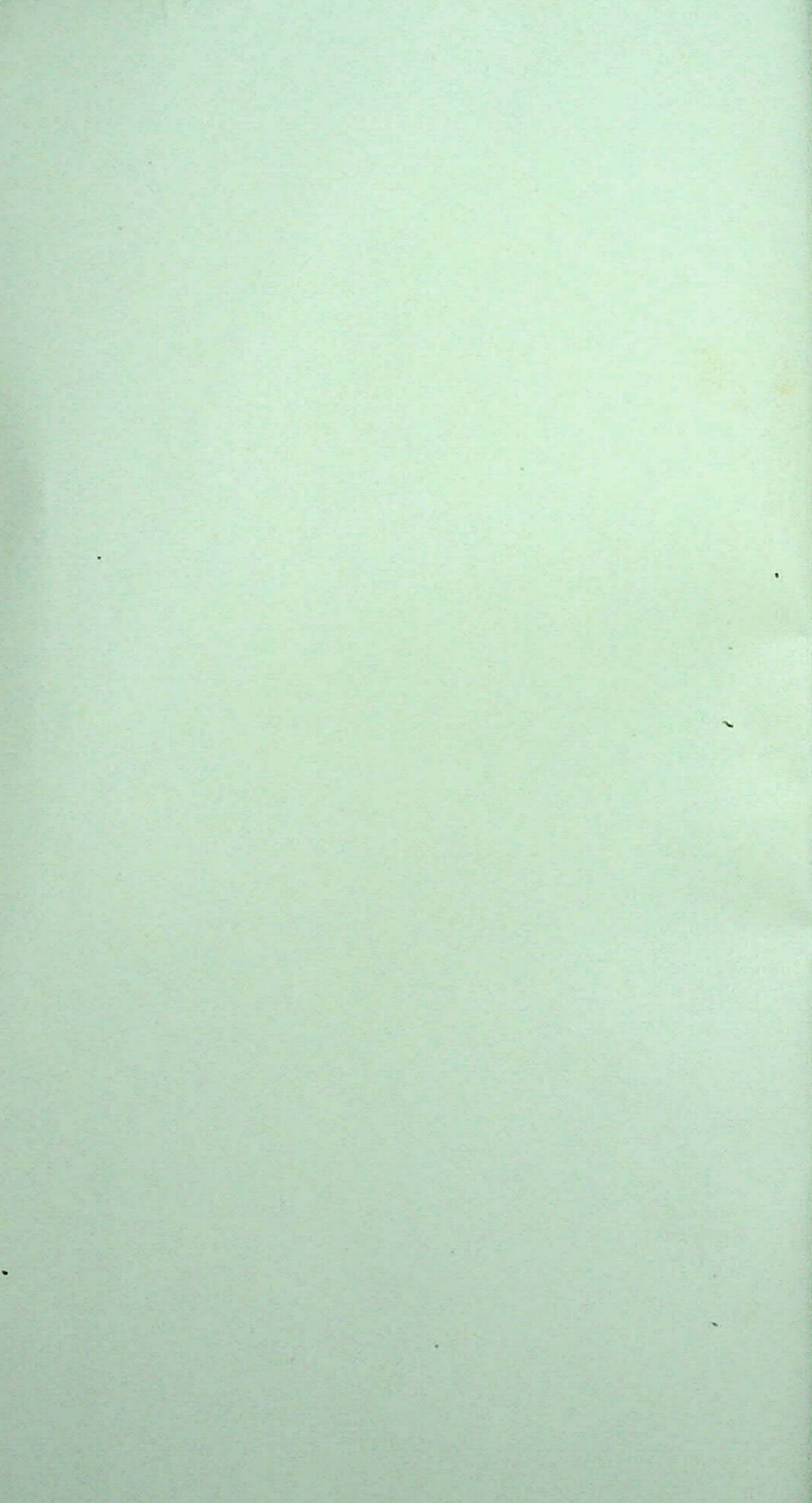


THE

HARSHACHARITA

OF

BĀṆABHAṬṬA

(Uchchhvāsas IV-VIII)

WITH NOTES



P. V. KANE, M. A., LL. M.,
Vakil, High Court, Bombay.





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HARSHACHARITA

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EDITED

With an Introduction, Notes and Appendices

BY

P. V. KANE, M. A., LL. M.,

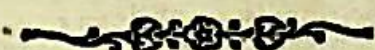
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PREFACE.



The present edition contains a portion of the text of he Harshacharita (Uchchhvāsas IV–VIII). The first hree Uchchhvāsas will be published next year. As there s at present no other annotated edition of the Harsha-harita in the market, the present edition needs no apology. This edition will, it is hoped, meet all the requirements of the University student. No pains have been spared to make the book useful not only to the college student, but also to the general reader.

The commentary of S'ankara published by the Nirṇaya-sāgara Press has been highly useful to me. The elegant and spirited translation of the Harshacharita by Prof. Cowell and Mr. Thomas is a monument of skill and learning. Though I have unfortunately had frequent occasion to differ from them, my sincerest thanks are due to them, particularly for happy renderings of words and phrases. The Harshacharita is a difficult book and I am afraid that many passages have still remained obscure. I crave the indulgence of the reader and will most thankfully receive all suggestions and criticisms.

P. V. KANE.

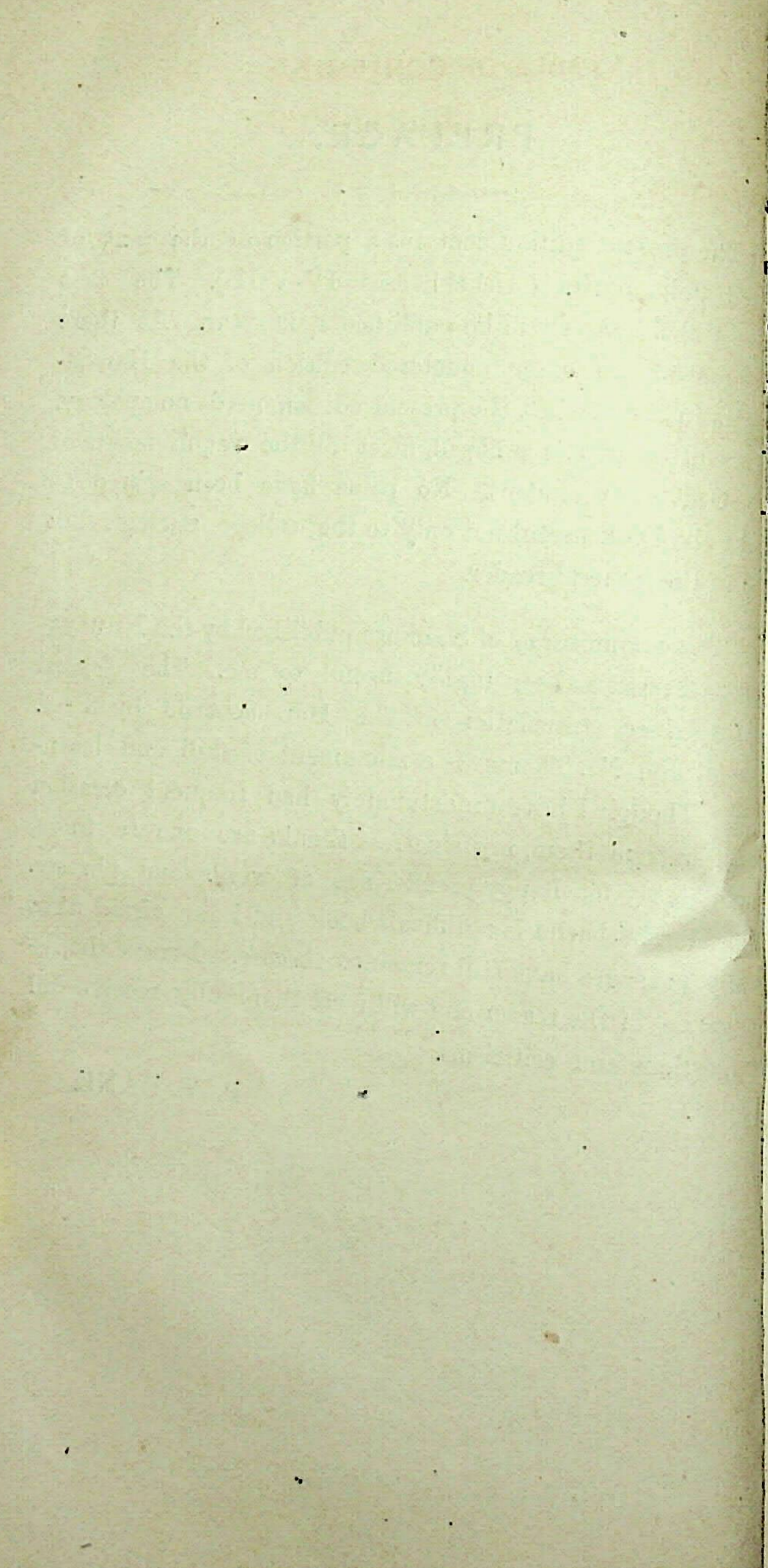


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A list of some of the abbreviations employed in the work.

अ०—The Nirṇaya-sāgara edition of the हर्षचरित.
अम०—अमरकोश.
अलं०—अलंकारसर्वस्व of रुय्यक.
उत्तरराम०—उत्तररामचरित of भवभूति.
क—The Calcutta edition of the Harshacharita by Is'var chandra Vidyāsāgara.
का० or काम०—कामन्दकीयनीतिसार.
काद०—कादम्बरी (Dr. Peterson's edition).
क्षीर०—क्षीरस्वामी, commentator of the अमरकोश.
चतु०—चतुर्वर्गचिन्तामणि of हेमाद्रि.
परि०—परिच्छेद.
पा०—पाणिनि's अष्टाध्यायी.
ब—The edition of the Harshacharita in the Bombay Sansk Series.
बृह०—बृहत्संहिता of वराहमिहिर (edited by Prof. Kern).
भागवतपु०—भागवतपुराण.
महा०—महाभारत (Bombay edition).
मनु०—मनुस्मृति.
मे०—मेदिनीकोश.
याज्ञ० or याज्ञवल्क्य०—याज्ञवल्क्यस्मृति.
रघु०—रघुवंश.
वायु०—वायुपुराण (Ânandâs'rama ed.).
विष्णुपु० or विष्णु०—विष्णुपुराण.
शब्द०—शब्दकल्पद्रुम.
सि. कौ.=सिद्धान्तकौमुदी.
A—The Nirṇaya-sāgara edition of the Harshacharita.
Anand. ed.—Ânandās'rama edition.
B—The Edition of the Harshacharita in the Bombay Sansk Series.
B. R. W. W.—Beal's Buddhist records of the Western Worl
C—Is'varachandra's edition of the Harshacharita.
C. I. or *C. I. I.*—Corpus Inscriptionum Indicarum.
C and *T.*—The translation of the Harshacharita by Pr Cowell and Mr. Thomas.
E. I.—Epigraphia Indica.
I. A.—Indian Antiquary.
J. B. B. R. A. S.—Journal of the Bombay Branch of t Royal Asiatic Society.
J. R. A. S.—Journal of the Royal Asiatic Society.
P—Dr. Peterson's edition of the Kādambarī.

Introduction.

I. Personal History of Bâṇa.

About the personal history of Sanskrit authors and specially poets, our knowledge is generally very meagre. n the case of many Sanskrit poets, we know next to othing beyond their names. Around the names of some e. g. Kâlidâsa), tradition has been busy in weaving such anciful and bewildering stories that it is no easy task to eparate the solid grain of truth from the chaff. In the ase of some, the meagre account of themselves contained n their own works has to be eked out with information lerived from contemporary or subsequent records in literaure, grants and inscriptions. There are a few who have eft to posterity a tolerably full account of themselves in heir works*. Bâṇa perhaps stands at the head of such Sanskrit authors. To his Kâdambarî is prefixed a brief account f his family. But in his Harshacharita, we find a much uller account of his ancestors and himself. The first two Jchchhvâsas of the Harshacharita are taken up with the istory of Bâṇa's forefathers and Bâṇa himself. The personl narrative is continued even in the third Uchchhvâsa. Space does not permit us to give in detail a full account of Bâṇa as gathered from the Harshacharita. We propose o dwell upon only a few salient points of the narrative of Bâṇa's personal history.

The genealogical tree of Bâṇa's family as constructed

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* In this connection we may mention Bilhaṇa and Mankha, who, in the Vikramânkadevacharita and the S'rîkanṭhacharita respectively, furnish a full account of their lives, their contemporaries &c.

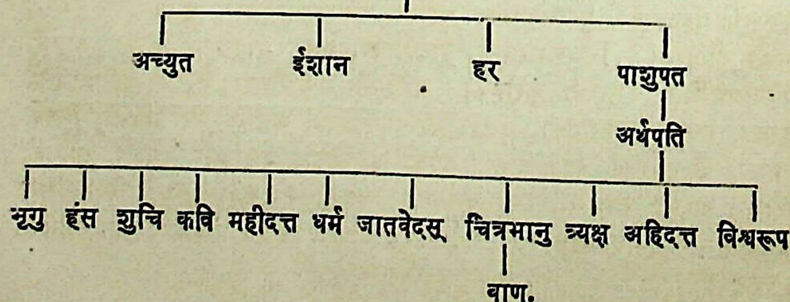
from the Harshacharita* is given in the footnote below. In the introductory verses to the Kâdambarî the genealogy is given as follows. Kubera was a Brâhmaṇa of the Vâtsyâyana gotra and was honoured by many Gupta kings. His son was Arthapati, whose son was Chitrabhânu who was Bâṇa's father. The student will notice that in this narrative, Pâs'upata, who appears to have been the great-grand-father of Bâṇa, if we are to rely upon the Harshacharita, is omitted. It is strange that Bâṇa (or his son who is supposed by some to have written the introductory verses to the Kâdambarî) should have forgotten his own great-grand-father. The only explanation that we offer (of course with great hesitation) is that the verses containing the reference to Pâs'upata were not to be found in the Mss. used for preparing the printed editions of the Kâdambarî.

The progenitor of Bâṇa's family, Vatsa, lived in a place called Prîtikûṭa on the banks of the Hiraṇyabâhu, otherwise called S'oṇa. Bâṇa's mother, Râjadevî, died while he was yet a child. He was all the more dear to his father, who was a very mother to him. Bâṇa had the misfortune to lose his father when he was about fourteen years old. Bâṇa tells us that he thereafter led a wandering life. He mentions as the

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* वत्स, cousin of सारस्वत who was the son of सरस्वती and दधीच.

कुबेर (a descendant of वत्स).



companions of his wanderings a number of persons*. Although Bâṇa had ancestral wealth sufficient to maintain him in ease and comfort, yet his strong curiosity to see different lands impelled him to wander from place to place and made him an object of ridicule in the eyes of his elderly contemporaries. After finishing his wanderings in which he gathered a rich harvest of wisdom and experience, he returned to his native place Brâhmaṇâdhivâsa (or Prîtikûṭa) with broadened sympathies and a widened outlook.

One day in the height of summer, when Bâṇa sat in his house after the midday meal his cousin (born of a S'ûdra woman) Chandrasena ushered in a courier who brought a letter from Kṛishṇa, a brother (cousin) of Emperor Harsha. In the letter Kṛishṇa referred Bâṇa to the messenger Mekhalaka and bade him lose no time in carrying out the wishes of the writer. The message was:— "Emperor Harsha's ears have been poisoned against you by some wicked people. But I knew the truth about you and interceded on your behalf with the king and told him that you (Bâṇa) must not have been guilty of anything beyond youthful rashness and folly. The king admits this and so you should come to the emperor's court without delay."

After a good deal of misgiving as to how he would be received at the court of Harsha, Bâṇa performed some auspicious rites and set out from his native place Prîtikûṭa. On the third day he reached the camp of Harsha which was then on the Ajirâvatî near the town Maṇitâra.

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* "अभवंश्चास्य वयसा समानाः सुहृदः सहायाश्च । तथा च । भ्रातरौ पारशवौ चन्द्रसेनमातृषेणौ, भाषाकविरीशानः परं मित्रं, प्रणयिनौ रुद्रनारायणौ, विद्वांसौ वारबाणवासबाणौ, वर्णकविर्वेणीभारतः, प्राकृतकृत्कुलपुत्रो वायुविकारः, बन्दिनावनङ्गबाणसूचिबाणौ, कात्यायनिका चक्रवाकिका, जाङ्गुलिको मयूरकः, ताम्बूलदायकश्चण्डकः, भिषक्पुत्रो मन्दारकः, पुस्तकवाचकः सुदृष्टिः, कलादश्चामीकरः, हैरिकः सिन्धुषेणः, लेखको गोविन्दकः, चित्रकृद्वीरवर्मा, पुस्तकृत्कुमारदत्तः, मार्दङ्गिको जीमूतः, गायनौ सोमिलग्रहादित्यौ, सैरन्ध्री कुरङ्गिका, वांशिकौ मधुकरपारावतौ, गान्धर्वोपाध्यायो दर्दुरकः, संवाहिका केरलिका, लासकयुवा ताण्डविकः, आक्षिक आखण्डलः, कितवो भीमकः, शैलालियुवा शिखण्डकः, नर्तकी हरिणिका, पाराशरी सुमतिः, क्षपणको वीरदेवः, कथको जयसेनः, शैवो वक्रघोणः, मन्त्रसाधकः करालः, असुरविवरव्यसनी लोहिताक्षः, धातुवादविद्विहङ्गमः, दार्दुरिको दामोदरः, ऐन्द्रजालिकश्चकोराक्षः, मस्करी ताम्रचूडः ।"

When Bâṇa was presented to Harsha who had with him the son of the king of Mâlvâ, the emperor received him at first with mock signs of anger, but afterwards showed him much favour. After basking in the sunshine of royal favour, Bâṇa returned to his native place. He was greeted with a cordial welcome by his friends and relatives. The reader Sudṛishṭi entertained him with a recital of the Vâyupurâṇa. Then the bard Sûchîbâṇa recited two verses (Âryâs), which pointedly referred to the life of Harsha. All were charmed and Bâṇa's cousins (sons of his paternal uncles), Gaṇapati, Adhipaṭi, Târâpati and S'yâmala, looked at one another and the youngest of them, S'yâmala, made bold to ask Bâṇa to tell them from the beginning the wondrous story of Harsha's life. Bâṇa expressed his inability to do justice to the mighty deeds of the emperor and, as the day was far advanced, began the narrative the next morning.

Here ends the autobiographical part of the Harsha-charita with which alone we are concerned at present.

As to the later stages of Bâṇa's life we have no account left. He died leaving his romance of Kâdambarî unfinished. Bâṇa's son tells us in the introduction to the Uttarabhâga that he finished the Kâdambarî as a work of filial duty and not out of pride*. Dr. Buhler says that the name of Bâṇa's son was Bhûshaṇabâṇa†. In some MSS. of the Kâdambarî, the son is called Pulinda‡ or Pulina. Dhana-pâla, while praising Bâṇa in his introduction to the Tilaka-manjarî, seems to suggest that Pulinda was the name of his son§.

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* "याते दिवं पितरि तद्वचसैव सार्धं विच्छेदमाप भुवि यस्तु कथाप्रबन्धः । दुःखं सतां तदसमाप्तिकृतं विलोक्य प्रारब्ध एव स मया न कवित्वदर्पात् ॥"

† See Dr. Peterson's Introduction to Kâdambarî p. 40.

‡ *Vide* Prof. S. R. Bhandarkar's report on the search for MSS. 1904–5, 1905–6 p. 39; see also Dr. Stein's catalogue of Sanskrit MSS. at Jammu p. 299.

§ केवलोऽपि स्फुरन्बाणः करोति विमदान्कवीन् ।
किं पुनः क्लृप्तसन्धानपुलिन्ध्र (न्द?) कृतसन्निधिः ॥ verse 26.

(It will be noticed that the verse has two meanings).

It is said that the poet Mayûra was a contemporary and father-in-law of Bâṇa. Mayûra praised the sun in hundred verses, which make up the Sûryas'ataka and became free from leprosy. Bâṇa became jealous of him, maimed himself, composed the Chaṇḍîs'ataka in honour of Durgâ, who made him all right. The story of Mayûra's freedom from disease is alluded to in the Kâvyaprakâs'a*. There are Subhâshitas in which Bâṇa and Mayûra are spoken of as contemporaries and as patronized by king Harsha†. Verses from the Sûryas'ataka are quoted in the Dhvanyâloka (latter half of 9th century A. D.)‡. The Kavikaṇṭhâbharaṇa of Kshemendra mentions Mayûra by name and quotes a verse as his which is found in the Sûryas'ataka§. So it is not beyond the bounds of probability that Bâṇa and Mayûra were contemporaries. A Mayûraka is mentioned as one of the companions of Bâṇa in his wanderings (see the passage quoted above on p. III). But as he is mentioned there as a snake-doctor ('Jângulika' = Vishavaidya), it seems to us that he is not the same as the poet Mayûra. The commentators of the Bhaktâmarastotra of the Jain Mânatungâchârya say that Mânatunga lived at the court of Bhoja in Ujjayinî and was a contemporary of Bâṇa and Mayûra. They further narrate various stories about Bâṇa and Mayûra. We believe that those stories have no historic basis and are purely imaginary. We therefore refrain from reproducing them here.

II The date of Bâṇa.

As we are fortunate in possessing some account of Bâṇa from his own pen, so also we are lucky in being able to fix

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* 'आदित्यादेर्मयूरादीनामिवानर्थनिवारणम्'

† 'अहो प्रभावो वाग्देव्या यन्मातङ्गदिवाकरः ।
श्रीहर्षस्याभवत्सभ्यः समो बाणमयूरयोः ॥'

This verse is ascribed to Râjas'ekhara and is quoted in the Subhâshitâvali and the S'ârngadharapaddhati.

'स चित्रवर्णविच्छित्तिहारिणोरवनीपतिः ।
श्रीहर्ष इव सङ्घट्टं चक्रे बाणमयूरयोः ॥'
नवसाहसाङ्कचरित II. 18.

‡ The verse 'दत्तानन्दाः' &c. (9th in the Nir. ed. of सूर्यशतक.)

§ In the fourth सन्धि of the कविकण्ठाभरण the verse 'अस्तव्यस्तत्वशून्यो' &c. is quoted as Mayūra's (verse 18 of the सूर्यशतक).

the date of Bâṇa beyond the possibility of cavil. As a matter of fact Bâṇa's date is one of the surest planks in the tottering structure of ancient India Chronology.

This is not the place to set out in detail how Bâṇa's date has been fixed. Suffice it to say that a famous Chinese traveller, Hiouen Thsang, was in India from 629 A. D. to 645 A. D. He has left extensive memoirs of his travels, in which he speaks in detail about a king Harsha who was the emperor of northern India. Although there are slight discrepancies in the accounts of Harsha furnished by Bâṇa and the Chinese pilgrim, the points of agreement are so many and so striking that there is not the least doubt that the Emperor Harsha, the patron of Bâṇa, is the same as the great monarch of whom the Chinese pilgrim has left extensive notices. Harsha is said to have reigned from 606 A. D. to 648 A. D. Therefore Bâṇa must have flourished towards the end of the 6th and in the first half of the 7th century of the Christian era.

We shall set forth below a good deal of evidence which strongly corroborates the above conclusion. We believe that a part of this evidence is for the first time brought to the notice of Sanskrit scholars by us.

(1) The Harshacharita of Bâṇa is mentioned by Ruyyaka in his Alamkârasarvasva a number of times.* We are told by him that he wrote a work called Harshacharitavârtika †. Ruyyaka wrote his Alamkârasarvasva about 1150 A. D.

(2) Kshemendra, in his voluminous writings, men-

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* " 'यस्तपोवनमिति मुनिभिः...' इत्यादि हर्षचरिते श्रीकण्ठाख्यजनपदवर्णने" p. 47 of अलंकारसर्वस्व; "तथा च हर्षचरिते 'अनुरूपो देव्या इत्यात्मसम्भावना' इत्यादौ, तथा 'यामीति न स्नेहसदृशम्' इत्यादावुक्तविषय आक्षेपः" p. 117 of अलं०; "यथा हर्षचरिते राज्यवर्धनं प्रति श्रीहर्षोक्तिषु 'यदि बाल इति सुतरामपरित्याज्योऽसि ...' " p. 139; 'नमन्तु शिरांसि धनूंषि वा कर्णपूरीक्रियन्तामाज्ञा मौर्व्यो वा' p. 158 of अलं० (this occurs in the 6th उच्छ्वास); "यथा वा हर्षचरितप्रारम्भे ब्रह्मसदसि वेदस्वरूपवर्णने। ...एवं तत्रैव मुनिक्रोधवर्णने, पुलिन्दवर्णनादौ ज्ञेयम्" p. 182. He quotes from the Kâdambarî also. 'चित्रकर्मसु वर्णसङ्करो यतिषु दण्डग्रहणानि' p. 154 of अलं० (see कादम्बरी p. 6 of P.)

† 'एषा (उत्प्रेक्षा) च समस्तोपमाप्रतिपादकविषयेऽपि हर्षचरितवार्तिके साहित्यमीमांसायां च तेषु तेषु प्रदेशेषूदाहृता' p. 61 of अलंकारसर्वस्व.

tions Bâṇa by name a number of times *. Kshemendra tells us that he wrote his Kavikaṇṭhâbharaṇa and Suvṛitta-tilaka in the reign of king Anantarâja (1028-1063 A. D.) of Kashmir, and quotes a verse of king Kalas'a (1080 A. D.—1088 A. D.). So he flourished in the latter half of the 11th century A. D. Kshemendra seems to have written a work called 'Padyakâdambarî' based on Bâṇa's romance.†

(3) Namisâdhu, the commentator of Rudraṭa's Kâvyâlamkâra, mentions the Kâdambarî and the Harshacharita as specimens of the two types of prose compositions, *viz.*, Kathâ and Âkhyâyikâ‡. From the last verse of his comment, we learn that Namisâdhu wrote in 1069 A. D.

(4) Bhoja in his Sarasvatîkaṇṭhâbharaṇa has a few references to Bâṇa. In one place we are told that Bâṇa does not excel so much in poetry as in prose¶. The exact dates of Bhoja's reign (which was very long, extending over 50 years) are not yet fixed. But he seems to have come to the throne in the second decade of the 11th century.

(5) The Das'arûpa of Dhanamjaya mentions Bâṇa by name§. Dhanamjaya was patronized by king Munja.$ If Munja is the uncle of the great Bhoja, as it seems to be the case, Dhanamjaya flourished before 1000 A. D.

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* In his औचित्यविचारचर्चा he quotes the verse 'स्तनयुगमश्रुस्नातं' &c. and says in the same work "न तु यथा भट्टबाणस्य 'जयत्युपेन्द्रः स चकार' ". In his कविकण्ठाभरण (सन्धि II) he says "यथा च भट्टबाणस्य 'कटु क्वणन्तो मलदायकाः' " (which occurs in the Introduction to the कादम्बरी).

† In his कविकण्ठाभरण, क्षेमेन्द्र cites no less than seven verses from his पद्यकादम्बरी. One of them is 'तत्कालोपनते वयस्यनिधने हा पुण्डरीकेति तन्मोहव्यञ्जनमश्मभञ्जनमलं जीवस्य सन्तर्जनम्। कुञ्जव्यापि कपिञ्जलेन करुणं निस्पदमाक्रन्दितं येनाद्यापि च तैः स्मृतेन हरिणैः शष्पं परित्यज्यते ॥' (this is cited as an instance of शब्दवैमल्य in the 4th सन्धि).

‡ See comment on काव्यालङ्कार of रुद्रट XVI. 22 and 26.

¶ 'याहृग्गद्यविधौ बाणः पद्यबन्धे न तादृशः।' p. 142 of the 1st Vol. of the Benares edition. See p. 146 of the same volume for a quotation from Bâṇa 'हर इव जितमन्मथः गुह इवाप्रतिहतशक्तिः'.

§ 'यथा हि महाश्वेतावर्णनावसरे भट्टबाणस्य' under II. 35 (निर्णय॰ ed.); 'यथा कादम्बर्यां वैशम्पायनस्य' under IV. 66.

$ 'आविष्कृतं मुञ्जमहीशगोष्ठीवैदग्ध्यभाजा दशरूपमेतत्' last verse of the दशरूप.

(6) Abhinanda wrote the Kâdambarîkathâsâra, in which he faithfully versifies the story of Bâṇa's Kâdambarî. Abhinanda tells us that his great-great-grand-father, S'aktisvâmin was a minister of Muktâpîḍa, a king of the Karkoṭa family*. Abhinanda is praised for the excellence of his Anushṭubh verses by Kshemendra in his Suvṛitta-tilaka†.

(7) The author of the Dhvanyâloka, Ânandavardhana, flourished in the reign of king Avantivarman (855-883 A. D.)‡ of Kashmir. In the Dhvanyâloka, Bâṇa and his two prose compositions are mentioned by name$. From this it follows that in the latter half of the 9th century Bâṇa's works had attained a pre-eminent position in the world of letters.

(8) Vâmana, in his Kâvyâlaṃkârasûtravṛitti seems to quote a few words from the Kâdambarî§. Vâmana flour-

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* स शक्तिस्वामिनं पुत्रमवाप श्रुतशालिनम् । राज्ञः कर्कोटवंशस्य मुक्तापीडस्य मन्त्रिणम् ॥ verse 7 of कादम्बरीकथासार.

† 'अनुष्टुप्सततासक्ता साभिनन्दस्य नन्दिनी । विद्याधरस्य वदने गुलिकेव प्रभावभूः ॥'

We wish here to call the attention of the reader to a curious fact. Abhinava-gupta says in his Dhvanyâlokalochana that Bhaṭṭajayantaka wrote Kâdambarîkathâ-sâra; p. 142 "कथातात्पर्ये सर्गबन्धो यथा भट्टजयन्तकस्य कादम्बरीकथासारम्." The question arises whether this is a different work from that of Abhinanda or whether it is a slip on the part of the learned author of the Lochana or whether it is a mistake of the scribe's. We know that Abhinanda was the son of Bhaṭṭajayanta, called Vṛittikâra.

‡ 'मुक्ताकणः शिवस्वामी कविरानन्दवर्धनः । प्रथां रत्नाकरश्चागात्साम्राज्येऽवन्तिवर्मणः ॥' राजतरङ्गिणी V. 34.

$ यथा स्थाण्वीश्वराख्यजनपदवर्णने भट्टबाणस्य 'यत्र च मत्तमातङ्गगामिन्यः' ध्वन्यालोक p. 100; यथा हर्षचरिते 'समवाय इव विरोधिनां पदार्थानाम्' p. 101; "यथा हर्षचरिते सिंहनादवाक्येषु—'वृत्तेऽस्मिन्महाप्रलये' p. 127; 'यथा कादम्बर्यां कादम्बरीदर्शनावसरे' p. 87. On p. 99 of the ध्वन्यालोक a passage is quoted from the Harshacharita (उच्छ्वास II) without naming it.

§ "'अनुकरोति भगवतो नारायणस्य' इत्यत्रापि, मन्ये, सशब्दः कविना प्रयुक्तो लेखकैस्तु प्रमादान्न लिखित इति" on 'आहेति भूतेऽन्यणलन्तभ्रमाद् ब्रुवो लटि' काव्यालंकारसूत्र V. 2. 44. For the words 'अनुकरोति भगवतो नारायणस्य' see कादम्बरी p. 6 of Dr. Peterson's edition.

ished in the latter half of the 8th century. We shall briefly indicate the data that enable us to arrive at this date for Vâmana. (a) Vâmana quotes from the Uttararâmacharita of Bhavabhûti a verse*. Bhavabhûti flourished before 700 A. D†. So Vâmana is later than 700 A. D. (b) He is often quoted by Pratîhârendurâja, the commentator of Udbhaṭa's Kavyâlaṃkâra‡. Pratîhârendurâja, who was a pupil of Mukula, son of Kallaṭa, flourished in the first half of the 10th century. Therefore Vâmana is earlier than 900 A. D. (c) Abhinavagupta says § that Ânandavardhana, bearing in mind the conflicting views of Vâmana and Bhâmaha as regards Samâsokti and Âkshepa, gave the verse 'Anurâgavatî sandhyâ' (p. 37 Dhvanyâloka) as an example. So according to Abhinavagupta, Vâmana flourished before Ânandavardhana *i. e.* before the latter half of 9th century A. D. (d) A Vâmana is mentioned as the minister ¶ of king Jayâpîḍa (745—776 A. D.) of Kashmir and is identified by Kashmirian Pandits with the author of the Kâvyâlaṃkârasûtra. These four lines of inquiry make it highly probable, if not certain, that Vâmana flourished in the latter half of the 8th century. Bâṇa's Kâdambarî was well-known, as shown above, in the latter half of the 8th century.

Thus from the 12th century backwards to the 8th, we have a host of writers who refer in unmistakable terms to Bâṇa and his works. Besides those mentioned by us above, there are writers of less note such as the authors of the Nalachampû and the Kîrtikaumudî that refer to Bâṇa. We refrain from quoting them for want of space.

The date of Bâṇa is of paramount importance for the chronology of Sanskrit writers. Bâṇa in the introduction to his Harshacharita mentions a number of Sanskrit works

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* 'इयं गेहे लक्ष्मीरियममृतवर्तिर्नयनयोः' &c. on काव्यालंकारसूत्र IV. 3. 2. (रूपक).

† See Dr. Bhandarkar's preface to the Mâlatîmâdhava p. IX.

‡ See Folios 12, 55, 56, &c. of the Deccan College Ms. of Pratîhârendurâja's commentary.

§ 'वामनाभिप्रायेणायमाक्षेपः, भामहाभिप्रायेण तु समासोक्तिरित्यमुमाशयं हृदये गृहीत्वा समासोक्त्याक्षेपयोरिदमेकमेवोदाहरणं व्यतरद्ग्रन्थकृत्।' लोचन p. 37.

¶ 'मनोरथः शङ्खदत्तश्चटकः सन्धिमांस्तथा। बभूवुः कवयस्तस्य वामनाद्याश्च मन्त्रिणः ॥' राजतरंगिणी IV. 497.

and poets*. The first half of the 7th century is the *terminus ad quem* of these poets. In this connection we strongly recommend that the student should read Dr. Peterson's valuable and instructive Introduction to his edition of the Kâdambarî. Although we have the misfortune to differ from the learned author of the Indroduction on a number of points, we feel confident that the Introduction will surely rouse the student's critical faculty†.

As one point (*viz.* the relative position of Subandhu and Bâṇa) on which we differ from Dr. Peterson is of great importance in connection with the date of Bâṇa, we shall discuss it here.

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* The works and poets mentioned by name are:–Vyâsa, Vâsavadattâ, Bhaṭṭâra–Harichandra, Sâtavâhana, the Setu of Pravarasena, Bhâsa, Kâlidâsa, Bṛihatkathâ and Âḍhyarâja.

† The following are the most important among the points on which we differ from Dr. Peterson, though with the greatest diffidence:—(1) 'it is clear that by *Akhyâyikâ* in the present passage, Bâṇa refers *to metrical stories*, such as furnished him with the material of his own romance' (p. 70); (2) Bhâsa being the contemporary or immediate predecessor of Bâṇa (p. 71); (3) the Vâsavadattâ mentioned in the Harshacharita is not the one that was written by Subandhu; (4) the Nâṭakas, with a sûtradhâra in their beginning, were novelties in Bâṇa's day (p. 80); (5) Kâlidâsa was a contemporary of Bâṇa (p. 81); (6) Aḍhyarâja, mentioned in the Harshacharita, is not a proper noun (p. 96); (7) that Indian Astronomy, as taught by Âryabhaṭa and Varâhamihira and as known to Kâliḍâsa and Bâṇa, is of Greek origin. About Âkhyâyikâ, we shall speak later on. It should be noted that in the Mâlavikâgnimitra, Kâlidâsa calls himself 'Vartamânakavi' and styles Bhâsa as of world-wide fame. So Bhâsa, who must have preceded Kâlidâsa by some generations, could not have been a contemporary or immediate predecessor of Bâṇa. We shall try to show that Subandhu preceded Bâṇa. That Âḍhyarâja was a name we know from a verse that occurs in the Sarasvatîkaṇṭhâbharaṇa (vol.I.p.136 Benares edition) 'केऽभूवन्नाढ्यराजस्य काले प्राकृतभाषिणः। काले श्रीसाहसाङ्कस्य के न संस्कृतभाषिणः॥'. The commentary explains that आढ्यराज stands for शालिवाहन and साहसाङ्क for विक्रम. It is not possible to dismiss the other points briefly.

Dr. Peterson was inclined to place Subandhu, the author of the extant Vâsavadattâ, after Bâṇa. His reasons are given on pp. 71—73 of his introduction. 'For that after the graceless string of extravagant and indecent puns presented by the present Vâsavadattâ had been received with approval into the national literature, a reversion should have been possible to the chastity, alike of sentiment and of diction, of Bâṇa and Bhavabhûti would be a literary miracle almost incredible.' We have to strike here a note of caution. We should always beware of foisting our modern conceptions of literary style and beauty on authors and critics that flourished centuries before us. How are we to know that the skill of Subandhu in stringing together puns might not have kindled the admiration of Bâṇa who seems to have himself thought very highly of such puzzles as Prahelikâs? It is curious to note that Dr. Peterson, in his preface to the Subhâshitâvali of Vallabhadeva (p. 133), abandons the position taken up by him as to the relative position of Subandhu and Bâṇa in his introduction to the Kâdambarî.

We think that the Vâsavadattâ praised in the Harshacharita so* eloquently is the present work of that name written by Subandhu. Our reasons are:—

(1) In Vâmana's Kâvyâlaṁkârasûtravṛitti, a passage is quoted which is found in the Harshacharita and the extant Vâsavadattâ of Subandhu with very slight variations †.

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* कवीनामगलद्दर्पो नूनं वासवदत्तया । शक्त्येव पाण्डुपुत्राणां गतया कर्णगोचरम् ॥. The महाभाष्य commenting on the वार्तिक 'अधिकृत्य कृते ग्रन्थे लुबाख्यायिकाभ्यो बहुलम्' mentions three works of the आख्यायिका class, *viz*. वासवदत्ता, सुमनोत्तरा and भैमरथी (Kielhorn vol. II p. 313). In another place he speaks of a person who studies the आख्यायिका वासवदत्ता (vol II p. 284). It is not probable that Bâṇa refers to this work. It is to be noted that the extant वासवदत्ता would have to be called a कथा and not an आख्यायिका as defined below.

† 'कुलिशशिखरखरनखरप्रचयप्रचण्डचपेटापाटितमत्तमातङ्गकुम्भस्थलगलन्मदच्छटाच्छुरितचारुकेसरभारभासुरमुखे केसरिणि' काव्यालंकारसूत्रवृत्ति I. 3. 25. See Vâsavadattâ (p. 331 of the S'rîrangam edition and p. 266 of Hall's). See हर्षचरित (उच्छ्वास VI) p. 40 of our text. In the वासवदत्ता the words are '०चपेटपाटितमत्तमातङ्गकुम्भस्थलरुधिरच्छटाच्छुरितचारुकेसरभारभासुरकेसरिकदम्बेन.' This correspondence between the वासवदत्ता and the हर्षचरित opens up the question whether Bâṇa

We have seen above that Vâmana probably flourished in the latter half of the 8th century and that he quotes the Kâdambarî also. It is difficult to say from what author Vâmana takes his quotation. But from the locative 'Kesariṇi' it seems that the Harshacharita is drawn upon.

(2) Kavirâja, the author of the Râghavapâṇḍavîya, mentions Subandhu, Bâṇa and himself as the masters of Vakrokti *. We think that the three are mentioned by the author in chronological order, placing himself last of all.

(3) Vākpatirâja, the author of Gauḍavaho, a Prakrit poem, refers to the composition of Subandhu †. No other poet bearing the name of Subandhu, except the author of the Vâsavadattâ, is known to us. Therefore we are justified in holding that Vâkpatirâja refers to the author of the extant Vâsavadattâ. Vâkpatirâja was a protégé of Yas'ovarman of Kânyakubja and an admirer (and perhaps friend and pupil) of Bhavabhûti. Pandit comes to the conclusion (Introduction to Gauḍavaho, p. 100) that Vâkpatirâja wrote his poem between 700-725 A. D. It is curious to note that while Vâkpatirâja mentions the work of Subandhu in the same breath with Bhâsa and Kâlidâsa, he is silent as regards Bâṇa who wrote a prose work similar to Subandhu's. What then is the probable conclusion ? It is that when Vâkpatirâja wrote Subandhu was a famous author while Bâṇa was yet unknown to fame.

From the foregoing it seems very probable that Subandhu, the author of the present Vâsavadattâ, preceded Bâṇa.

In Mankha's S'rikaṇṭhacharita we find a verse where both Bâṇa and Subandhu are praised together ‡.

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actually borrowed the words of the वासवदत्ता. There are many passages where Bâṇa's words and ideas coincide with those of the Vâsavadattâ. For want of space we refrain from quoting them.

* 'सुबन्धुर्बाणभट्टश्च कविराज इति त्रयः । वक्रोक्तिमार्गनिपुणाश्चतुर्थो विद्यते न वा ॥' राघवपाण्डवीय I. 41.

† 'भासम्मि जलणमित्ते कन्तीदेवे अ जस्स रहुआरे । सोबन्धवे अ बन्धम्मि हारियन्दे अ आणन्दो ॥'

Pandit's Gauḍavaho, verse 800.

‡ 'मेण्ठे स्वर्दिरदाधिरोहिणि वशं याते सुबन्धौ विधेः शान्ते हन्त च भारवौ विघटिते बाणे विषादस्पृशः ।' श्रीकण्ठचरित II. 53.

III Bâṇa's works.

Before proceeding with the subject of this section, a few remarks concerning the origin and development of Sanskrit Rhetoric and of Kathâ and Âkhyâyikâ in particular would not be out of place here.

The oldest writer who specifically mentions Âkhyâyikâs is Kâtyâyana*. Kâtyâyana seems to intimate that the Âkhyâyikâs he refers to were not the episodes contained in such books as the Mahâbhârata, but that they were independent and distinct works. Patanjali in his Mahâbhâshya, while commenting upon the above-mentioned Vârtika, gives the names of three Âkhyâyikâs, *viz.* Vâsavadattâ, Sumanottarâ and Bhaimarathî†. In another place Patanjali speaks of one who knows or studies the Âkhyâyikâ Vâsavadattâ or Sumanottarâ‡. Subandhu, who, we saw above, preceded Bâṇa, alludes to some canons of the art of poetry. In one place§ he says that the composition of a good poet should not contain superfluous words such as 'tu', 'hi' &c. In another place he says that the utterances of a good poet should be divided into Uchchhvâsas (chapters) and should contain fine puns and verses in the Vaktra metre¶. This seems to refer to what are called Âkhyâyikâs, as we shall see later on. Daṇḍin,‖ who is gene-

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* 'लुवाख्यायिकाभ्यो बहुलम्' a वार्तिक on 'अधिकृत्य कृते ग्रन्थे' पा॰IV.3. 87.; 'आख्यानाख्यायिकेतिहासपुराणेभ्यश्च' वार्तिक on पा॰ IV. 2. 60.

† "'अधिकृत्य कृते ग्रन्थे' बहुलं लुग्वक्तव्यः। वासवदत्ता सुमनोत्तरा। न च भवति। भैमरथी।"

‡ Mahâbhāshya (Kielhorn) vol. II. p. 284 'वासवदत्तिकः सौमनोत्तरिकः'. Vide p. XI above.

§ 'सत्कविकाव्यबन्ध इवाबद्धतुहिनः' वासवदत्ता p. 134 (Hall).

¶ 'दीर्घोच्छ्वासरचनाकुलं सुश्लेषवक्त्रघटनापटु सत्कविवचनमिव' वासवदत्ता p. 184 (Hall).

‖ A few scholars are inclined to place Daṇḍin later. This is not the place to discuss at length the question. Our reasons for placing him in the 6th century are briefly these:—(1) he is mentioned as an ancient writer along with Bhâmaha and Udbhaṭa (latter half of 8th century) by Jayaratha (p. 3. अलङ्कारसर्वस्व); (2) Namisâdhu speaks of Daṇḍin as follows:— 'ननु दण्डि-मेधाविरुद्र-भामहादिकृतानि सन्त्येवालङ्कारशास्त्राणि' (p. 2 of रुद्रटकाव्यालङ्कार). We believe the authors are arranged chrono-

rally assigned to the 6th century A. D., refers to the distinction drawn between Kathâ and Âkhyâyikâ by certain writers, disapproves of it and finally says that both are different names for the same class of composition*. Daṇḍin further says that an Âkhyâyikâ should exhibit a profusion of compounds†. The lexicon of Amarasiṃha defines‡ Kathâ and Âkhyâyikâ, pointing out that the former is imaginary and has very little historical value, while the latter deals with matters of history. Bâṇa himself often alludes to the two classes of prose compositions§. Bâṇa offers a glowing tribute of praise to the writers of Âkhyâyikâs that preceded him¶. He refers to some peculiarities that distinguished the Âkhyâyikâ from other classes of compositions, *viz.* division into Uchchhvâsas and the occurrence of the Vaktra metre. Bâṇa himself clearly intimates that his Harshacharita is an Âkhyâyikâ‖. The introductory verses to the Pûrvabhâga clearly indicate that the Kâdambarî was intended to be a Kathâ ꣸ (technically so called). This makes it clear that Bâṇa *did not* strike out a new path in writing his two prose works, that he had before him certain works which went under the name of Âkhyâyikâ and that criticism had been busy in laying down canons for regulating the two classes of prose compositions.

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logically, as मेधाविरुद्र is mentioned in Bhâmaha's work; (3) Daṇḍin's treatment appears crude and unscientific as compared with Bhâmaha's; (4) Bhâmaha in a few places refers to the opinions of some (अपरे, अन्ये &c.) and these are found in Daṇḍin's work. (5) Tamil and Canarese writers belonging to the 8th century refer to him.

* See Kâvyâdars'a I. 23–30.

† 'तद्गुरूणां लघूनां च बाहुल्याल्पत्वमिश्रणैः । उच्चावचप्रकारं तद् दृश्यमाख्यायिकादिषु ॥' काव्यादर्श I. 81.

‡ 'आख्यायिकोपलब्धार्था' अमर० I. 6. 5; 'प्रबन्धकल्पना कथा'.

§ 'काव्यनाटकाख्यानकाख्यायिकालेख्यव्याख्यानादिक्रियानिपुणैः' p. 3 of कादम्बरी (Peterson); 'कथासु नाटकेषु आख्यायिकासु काव्येषु' p. 75 (Peterson).

¶ उच्छ्वासान्तेऽप्यखिन्नास्ते येषां वक्त्रे सरस्वती । कथमाख्यायिकाकारा न ते वन्द्याः कवीश्वराः ॥' हर्षचरित.

‖ 'तथापि नृपतेर्भक्त्याभीतो निर्वहणाकुलः । करोम्याख्यायिकाम्भोधौ जिह्वाप्लवनचापलम् ॥' हर्षचरित.

꣸ 'द्विजेन तेनाक्षतकण्ठकौण्ठ्यया महामनोमोहमलीमसान्धया । अलब्धवैदग्ध्यविलासमुग्धया धिया निबद्धेयमतिद्वयी कथा ॥'

It is believed by some Sanskrit scholars that Bâṇa wrote before Sanskrit rhetoricians had done their best to degrade the sublime art of poetry to a pedantic enumeration of set similes and metaphors (*vide* Dr. Peterson's Introduction p. 43). We hold, with the greatest deference, that this is, to a great extent, fallacious. We possess ample evidence to establish that long before Bâṇa flourished, the science of Rhetoric had made great progress. We find that an inscription of Rudradâman (150 A. D.) exhibits a prose containing very long compounds, alliteration (Anuprâsa) and other figures*. In the same inscription reference is made to prose (Gadya) and poetry (Padya) that are ornate, fine on account of the (poetic) conventions observed in them and that contain perspicuous, short, sweet, striking and charming words†. An inscription of the time of Samudragupta (4th century A. D.) contains a prose that vies with that of Bâṇa himself‡. The Mandasor inscription dated in the Mâlava era 529 (*i. e.* 473 A. D.) contains verses that rival in diction and imagery the best efforts of Kâlidâsa, Bhavabhûti and other masters of classical Sanskrit. § Daṇḍin, who, as we said above, is not placed later than the 6th century A. D., gives a tolerably full treatment of Rhetoric. He says that he only improves upon what other Âchâryas that preceded him

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* See Archaeological Survey, Western India. vol. II (about Kathiawad) p. 128.

† 'स्फुटलघुमधुरचित्रकान्तशब्दसमयोदारालङ्कृतगद्यपद्य'

‡ Dr. Fleet's Corpus Inscriptionum Indicarum vol. III. p. 8. Mark the following 'कृपणदीनानाथातुरजनोद्धरणसमन्त्रदीक्षाद्युपगतमनसः समिद्धस्य विग्रहवतो लोकानुग्रहस्य धनदवरुणेन्द्रान्तकसमस्य स्वभुजबलविजितानेकनरपतिविभवप्रत्यर्पणनित्यव्यापृतायुक्तपुरुपस्य निशितविदग्धमतिगान्धर्वललितैर्व्रीडितत्रिदशपतिगुरुतुम्बुरुनारदादेर्विद्वज्जनोपजीव्यानेककाव्यक्रियाभिः प्रतिष्ठितकविराजशब्दस्य' &c.

§ See Dr. Fleet's Corpus Inscriptionum vol. III p. 76ff. We shall quote only two verses. 'चतुःसमुद्रान्तविलोलमेखलां सुमेरुकैलासबृहत्पयोधराम् । वनान्तवान्तस्फुटपुष्पहासिनीं कुमारगुप्ते पृथिवीं प्रशासति ॥ स्मरवशगतरुणजनवल्लभाङ्गनाविपुलकान्तपीनोरु-स्तनजघनघनालिङ्गननिर्भर्त्सिततुहिन-हिमपाते ॥' It will be noticed that the second verse (an Âryâ) forms a single compound.

had laid down*. Daṇḍin asserts that a profusion of compounds is the very life of prose†. This dictum has been followed by later prose-writers only too well. Bhaṭṭi devotes four *sargas* of his Bhaṭṭikâvya to the illustration of subjects that properly fall to be treated under Rhetoric. He exemplifies more than thirty figures of speech. He wrote in Valabhi under a king named Dharasena. Four kings of the Valabhi dynasty bore the name Dharasena. The dates of the four kings fall between about 500 A. D. and 651 A. D. So Bhaṭṭi was a predecessor or at least a contemporary of Bâṇa. In Subhandhu's Vâsavadattâ we meet with a number of allusions to Rhetoric. Subandhu boasts of his skill in composing a work full of paronomasia on each syllable‡. He refers to S'ṛinkhalâbandha (a peculiar arrangement of words) and mentions the figures of speech Utprekshâ and Âkshepa§. Bâṇa refers to such puzzles and conundrums as Prahelikâ and mentions in the introduction to the Harshacharita a few figures of speech such as Jâti (Svabhâvokti), Utprekshâ and S'lesha¶. In the Introduction to the Kâdambarî are mentioned the figures Dîpaka, Upamâ, S'lesha and Jâti.

In this brief *resume* we have shown that, before Bâṇa flourished, Rhetoric had made great progress, though it had not reached perfection.

The Harshacharita$ and the Kâdambarî are well-known as the works of Bâṇa. A third work, the Chaṇḍîs'ataka,

* 'किं तु बीजं विकल्पानां पूर्वाचार्यैः प्रकल्पितम् । तदेव परिसंस्कर्तुमयमस्मत्परिश्रमः ॥' काव्यादर्श II. 2.

† 'ओजः समासभूयस्त्वमेतद्गद्यस्य जीवितम् ।' काव्यादर्श I. 80.

‡ सरस्वतीदत्तवरप्रसादश्चक्रे सुबन्धुः सुजनैकबन्धुः । प्रत्यक्षरश्लेषमयप्रबन्धविन्यासवैदग्ध्यनिधिर्निबन्धम् ॥

§ 'शृङ्खलाबन्धो वर्णग्रथनासु उत्प्रेक्षाक्षेपौ काव्यालङ्कारेषु' वासवदत्ता p. 126 (Hall).

¶ 'अक्षरच्युतकमात्राच्युतकबिन्दुमतीगूढचतुर्थपादप्रहेलिकाप्रदानादिभिः' p. 3 of कादम्बरी (Peterson); 'बिन्दुमतीं चिन्तयता प्रहेलिकां भावयता' p. 88 of कादम्बरी.

$ The learned translators of the Harshacharita intimate that the Harshacharita was forgotten by Indian writers, though rare copies existed unknown in libraries. They mention only the साहित्यदर्पण and the काव्यप्रकाश as referring to the हर्षचरित. We

is ascribed to him. There is nothing improbable in Bâṇa's authorship of a century of verses in honour of Chaṇḍi. We know that he gives in the Kâdambarî a powerful and picturesque description of the temple of Chaṇḍikâ. Still many hesitate to assert that Bâṇa *was* the author of the Chaṇḍîs'ataka*. A drama styled Pârvatîpariṇaya is also ascribed to Bâṇa. In the prelude to the Pârvatîpariṇaya, we are told that the drama was composed by Bâṇa of the Vatsa Gotra†. The author of the Kâdambarî also was descended from Vatsa. The drama, though not of the highest order of merit, has some excellences of its own. The subject is the same as that of the Kumârasambhava of Kâlidâsa. There are remarkable coincidences, both of phrase and thought, between the two works. Hence it is said by some scholars that the Pârvatîpariṇaya is only the work of a plagiarist and not of an eminent author like Bâṇa. We think, however, that this argument does not possess much force. We know that the fine verses of Kâlidâsa were the delight of Bâṇa and had kindled his admiration‡. When the subject was the same, it was quite natural that Bâṇa should unconsciously imitate in thought and expression his favourite author. Even in Kâlidâsa we recognise the words of the Mahâbhârata and the Bhagvatgîtâ. It is further argued that the Pârvatîpariṇaya is, as compared with the Harshacharita and the Kâdambarî, quite common-place. We

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have quoted above passages from आनन्दवर्धन, नमिसाधु and रुय्यक that mention the हर्षचरित by name. It is clear that, at all events in Kashmir, the Harshacharita was carefully preserved and studied. For Kalhaṇa's indebtedness to the Harshacharita, see Dr. Stein's Kalhaṇa vol. I p. 133.

* We may draw the attention of the reader to the fact that verses from the Chaṇḍîs'ataka occur in the सरस्वतीकण्ठाभरण, in the काव्यप्रकाश and in अर्जुनवर्मदेव's टीका on अमरुशतक. अर्जुनवर्मदेव (p. 3) expressly ascribes the authorship of the चण्डीशतक to बाण "उपनिबद्धं च भट्टबाणेनैवंविध एव संग्रामप्रस्तावे देव्यास्तद्भङ्गिभिर्भगवता भर्गेण सह प्रीतिप्रतिपादनाय बहुधा नर्म-यथा 'दृष्टावासक्तदृष्टिः' &c." (verse 37 of चण्डी०)

† 'अस्ति कविसार्वभौमो वत्सान्वयजलधिसम्भवो बाणः । नृत्यति यद्रसनायां वेधोमुखलासिका वाणी ॥' 4th verse, Act I.

‡ 'निर्गतासु न वा कस्य कालिदासस्य सूक्तिषु । प्रीतिर्मधुरसान्द्रासु मञ्जरीष्विव जायते ॥' Introduction to हर्षचरित.

think that this, even if entirely true, would not militate against Bâṇa's authorship of the work. The work might have been written before Bâṇa had attained the mastery of his mature years. In the Pârvatîpariṇaya we find that Bâṇa is feeling his way. His prose in the drama reminds us of the Kâdambarî and the Harshacharita. Many ideas and turns of expression are common to the drama and the two prose works of Bâṇa. We cite below only one of them for want of space*. Besides we must not forget that Bâṇa was handicapped in verse. We have quoted above a critic's opinion that Bâṇa does not excel so much in verse as in prose. That remark could not have been based on the few verses that occur in the two prose works of Bâṇa. They rather refer to some compositions in verse written by Bâṇa. We suggest that the Pârvatîpariṇaya may be one of them. Chaṇḍapâla and Guṇavinayagaṇi, the commentators of the Nalachampû of Trivikramabhaṭṭa, inform us that Bâna wrote a drama entitled Mukuṭatâḍitaka†. We know nothing about this drama from other sources. Kshemendra quotes a verse as Bâṇa's‡, in which the sad plight of Kâdambarî due to separation from her lover is described. It seems therefore that Bâṇa wrote, according to Kshemendra, the story of Kâdambarî in verse also.

In the Kâvyaprakâs'a we read that Bâṇa obtained money from king Harsha§. A few scholars relying upon Kashmir tradition are of opinion that the drama Ratnâvali was really

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* Act I 'हिमवान्—देवि कन्यापितृत्वं खलु गृहमेधिनामधिकतरं दुःखमावहति ।...कुचयुगलं परिणद्धं यथा यथा वृद्धिमेति तन्वङ्ग्याः । वरचिन्ताहृतमनसस्तथा तथा कार्श्यमेति मे गात्रम् ॥'. Compare this with the passage in the हर्षचरित (उच्छ्वास IV) 'हृदयमन्धकारयति मे दिवसमिव पयोधरोन्नतिरस्याः ।...सेयं सर्वाभिमाविनी शोकाग्नेर्दाह शक्तिर्यदपत्यत्वे समानेऽपि जातायां दुहितरि दूयन्ते सन्तः' (*p.* 13 of our text).

† "यदाह मुकुटताडितकनाटके बाणः 'आशाः प्रोपितदिग्गजा इव गुहाः प्रध्वस्तसिंहा इव द्रोण्यः कृत्तमहाद्रुमा इव भुवः प्रोत्खातशैला इव । बिभ्राणाः क्षयकालरिक्तसकलत्रैलोक्यकष्टां दशां जाताः क्षीणमहारथाः कुरुपतेर्देवस्य शून्याः सभाः ॥' "

‡ "यथा वा भट्टबाणस्य—'हारो जलार्द्रवसनं नलिनीदलानि प्रालेयशीकरमुचस्तुहिनांशुभासः । यस्येन्धनानि सरसानि च चन्दनानि निर्वाणमेष्यति कथं स मनोभवाग्निः ॥' अत्र विप्रलम्भभरभग्नधैर्यायाः कादम्बर्या विरहव्यथावर्णना &c." औचित्यविचारचर्चा.

§ 'श्रीहर्षादेर्धावकादीनामिव धनम्.' Many MSS. read धावकादीनाम्.

the work of Bâṇa, who, in return for the money bestowed by king Harsha upon him, published the work in his patron's name. This view seems to us to be entirely wrong. In the first place, there are three dramas, the Ratnâvali, the Priyadars'ikâ and the Nâgânanda, the authorship of which is claimed by Harsha. The Prastâvanâs to all the three dramas are identical almost word for word. In the Prastâvanâ of each of the three dramas Harsha is said to be the author. No one ascribes the Priyadars'ikâ and the Nâgânanda to Bâṇa. Hence the Ratnāvali also is not the work of Bâṇa. The Ratnâvali is quoted by Damodaragupta in his Kuṭṭanîmata (8th century A. D.). The Ratnâvali and the Nâgânanda are quoted by name in the Dhvanyâloka (p. 150, p. 176 respectively). The Ratnâvali is quoted at least a score of times in the Das'arûpa. The Nâgânanda and the Priyadars'ikâ are also quoted in the Das'arûpa but not so frequently. But in none of these writings is there the slightest hint that the author of the Ratnâvali was Bâṇa and not Harsha. It is remarkable that Kshemendra, himself a very erudite Kashmirian scholar, quotes some verses from the Ratnāvali and attributes them to S'rîharsha*.

The introductory verses attached to the Kâdambarî are supposed by some scholars to be the composition not of Bâṇa, but of his son or some one else. We demur to this conclusion on the following grounds. (a) If the verses had been written by Bâṇa's son, he would have referred to his authorship of them, as he does in the case of the introductory verses prefixed to the Uttarabhâga. Moreover he would not have mentioned his father in the colourless way in which the last verse (of the Pûrvabhâga) speaks of Bâṇa as 'Dvijena tena &c.' (b) Kshemendra quotes in his works at least four verses of the Introduction and twice distinctly says that they are Bâṇa's (in Auchityavichâracharchâ†

* In the कविकण्ठाभरण (सन्धि V) "इन्द्रजालपरिचयो यथा श्रीहर्षस्य 'एप ब्रह्मा सरोजे' &c. (रत्नावलि IV. 11). In the औचित्यविचारचर्चा he quotes the following verses as श्रीहर्ष's:—'परिम्लानं &c.' (रत्ना० II. 12); 'विश्रान्तविग्रहकथः &c.' (रत्ना० I. 8); 'उद्दामोत्कलिकां &c.' (रत्ना० II. 4); भयानके यथा श्रीहर्षस्य 'कण्ठे कृत्तावशेषं &c.', अपि च 'नष्टं वर्षवरैः' (रत्ना० II. 2–3).

† न तु यथा भट्टबाणस्य 'जयत्युपेन्द्रः स चकार दूरतः' &c.; the कविकण्ठाभरण quotes the verse 'कद्रु क्रणन्तो' &c. as Bāṇa's.

and the Kavikaṇṭhâbharaṇa). (c) It is next to impossible that Bâṇa, an orthodox writer, should have commenced his work without any kind of salutation at the beginning.

IV Kathâ and Âkhyâyikâ.

We shall now briefly indicate the characteristics of these two classes of writings as defined by Sankrit rhetoricians.

The earliest known writer. who puts down the points of difference between Kathâ and Âkhyâyikâ as defined by some rhetoricians (although he himself disapproves of them), is Daṇḍin. (1) In an Âkhyâyikâ, it is the hero himself who tells the whole story; while in a Kathâ, the story is told either by the hero or by someone else. (2) An Âkhyâyikâ is divided into sections named Uchchhvâsas and contains verses in the Vaktra and Aparavaktra metres, while in a Kathâ it is not so. (3) In a Kathâ, such topics as the kidnapping of a girl, battles, separation, the rise of the sun and the moon are described; in an Âkhyâyikâ it is not so. (4) A Kathâ is distinguished by possessing certain catchwords which the author intentionally puts in. Daṇḍin remarks that no hard and fast line of demarcation can be drawn between the two classes of works, and that the points mentioned above have not been invariably followed by writers and that hence Kathâ and Âkhyâyikâ are but two names for the same species of prose composition. Bhâmaha's definitions of Kathâ and Âkhyâyikâ are given below.* In Rudraṭa's Kâvyâlaṃkâra, Kathâ and Âkhyâyikâ are defined†. The author seems to have had in mind the Kâdambarî and the Harshacharita in defining the two species of prose composition. We have seen above that a profusion of compounds was said by Daṇḍin to constitute the very essence of prose and hence long compounds form the ruling characteristic of Kathâ and Âkhyâyikâ. But certain restrictions were laid

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* प्रकृतानाकुलश्राव्यं शब्दार्थपदवृत्तिना । गद्येन युक्तोदात्तार्था सोच्छ्वासाऽऽख्यायिका मता ॥ वृत्तमाख्यायते तस्यां नायकेन स्वचेष्टितम् । वक्त्रं चापरवक्त्रं च काले भाव्यर्थशंसि च ॥ कवेरभिप्रायकृतैरङ्कनैः कैश्चिदङ्किता । कन्याहरणसंग्रामविप्रलम्भोदयान्विता ॥ न वक्त्रापरवक्त्राभ्यां युक्ता नोच्छ्वासवत्यपि । संस्कृतं संस्कृता चेष्टा कथाऽपभ्रंशभाक् तथा ॥ अन्यैः स्वचरितं तस्यां नायकेन तु नोच्यते । स्वगुणाविष्कृतिं कुर्यादभिजातः कथं जनः ॥ भामह I. 25–29.

† See Rudraṭa's Kâvyâlaṃkâra XVI. 20–30.

down by the author of the Dhvanyâloka. He says* that even in an Âkhyâyikâ very long compounds should not occur in depicting pathos and the love of separated lovers.

† Abhinavagupta distinguishes Âkhyâyikâ from Kathâ by saying that the former is divided into sections called Uchchhvâsas and contains verses in the Vaktra and Aparavaktra metres; while the latter lacks these features. The Sâhityadarpaṇa says:—a Kathâ contains a fine plot in prose, with a verse in the Âryâ, Vaktra or Aparavaktra metre here and there; a Kathâ is introduced by a salutation in verse and reference is made to the conduct of the wicked &c‡. It further says that an Âkhyâyikâ is just like a Kathâ with this addition that the former contains a narrative of the poet himself and of other poets, that its divisions are styled Âs'vâsas and that it contains verses at the beginning of each Âs'vâsa that suggest future events.§

In passing we wish to notice one question of interest. Is Bâṇa indebted to anybody for the materials of his Kâdambarî ? It seems that Bâṇa derived the dry bones of his story from the Bṛihatkathâ of Guṇâḍhya. That work, said to have been written in the Pais'âchî language, is

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* 'आख्यायिकायां तु भून्ना मध्यमसमासादीर्घसमासे एव सङ्घटने। गद्यस्य विकटनिबन्धाश्रयेण च्छायावत्त्वात् । तत्र च तस्य प्रकृष्यमाणत्वात् । कथायां तु विकटबन्धप्राचुर्येऽपि गद्यस्य रसबन्धोक्तमौचित्यमनुसर्तव्यम्। ...गद्यबन्धेऽपि अतिदीर्घसमासा रचना न विप्रलम्भशृङ्गारकरुणयोराख्यायिकायामपि शोभते'। ध्वन्यालोक p. 143.

† 'आख्यायिकोच्छ्वासादिना वक्त्रापरवक्त्रादिना च युक्ता। कथा तद्विरहिता' p. 143 of लोचन.

‡ कथायां सरसं वस्तु गद्यैरेव विनिर्मितम् ॥
क्वचिदत्र भवेदार्या क्वचिद्वक्त्रापवक्त्रके ॥
आदौ पद्यैर्नमस्कारः खलादेर्वृत्तकीर्तनम् ॥

साहित्यदर्पण 6th Parichchheda.

Dr. Peterson read पद्यैरेव विनिर्मितम् and translated 'A Kathâ...is a narration in prose of matter already existing in a metrical form' p. 69 of Introduction to the Kâdambarî.

§ 'आख्यायिका कथावत्स्यात्कवेर्वंशानुकीर्तनम्। अस्यामन्यकवीनां च वृत्तं पद्यं क्वचित्क्वचित् ॥ कथांशानां व्यवच्छेद आश्वास इति बध्यते । आर्यावक्त्रापवक्त्राणां छन्दसा येन केनचित्। अन्यापदेशेनाश्वासमुखे भाव्यर्थसूचनम्।'

now lost*. But there exist two Sankrit renderings of that Bṛihatkathâ, the one by Kshemendra called Bṛihatkathâmanjarî and the other by Somadeva called Kathâsaritsâgara. The story of Sumanas (Sumânasa in Bṛihatkathâmanjarî) bears a remarkable resemblance to the Kâdambarî in the matter of incidents. As the story is a long one we forbear from reproducing it here. The curious reader may refer to the works of Kshemendra and Somadeva.† Bâṇa of course exercised the poet's privilege in moulding the narrative so as to suit his own purpose. He infused life and vigour into the dry-as-dust narrative of the Bṛihatkathâ.

V Literary Estimate.

Bâṇa is one of the brightest stars in the galaxy of Sanskrit poets. Ancient Sanskrit writers and modern European critics are at one in bestowing on Bâṇa an unstinted meed of praise. By Sanskrit critics, his works were regarded as the finest specimens of the Pâñchâlî style of composition.‡ He is easily the first among the writers of classical Sanskrit

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* That the Bṛihatkathâ of Guṇâḍhya was in existence before 600 A. D. can be proved by numerous quotations from ancient authors. We shall cite a few. कथा हि सर्वभापाभिः संस्कृतेन च बध्यते। भूतभापामयीं प्राहुरद्भुतार्थां बृहत्कथाम्॥ काव्यादर्श I. 38.; समुद्दीपितकन्दर्पा कृतगौरीप्रसाधना। हरलीलेव नो कस्य विसंयाय बृहत्कथा॥ Introduction to हर्षचरित; 'बृहत्कथारम्भैरिव शालभञ्जिकोपेतैः' 'केचिद् बृहत्कथानुबन्धिनो गुणाढ्याः' (both from वासवदत्ता); 'बृहत्कथाकुशलेन' (कादम्बरी Peterson p. 51. l. 15); 'इत्याद्यशेषमिह वस्तुविभेदजातं रामायणादि च विभाव्य बृहत्कथां च। आसूत्रयेत्तदनु नेतृरसानुगुण्याच्चित्रां कथामुचितचारुवचःप्रपञ्चैः॥' दशरूप of धनञ्जय; नमिसाधु commenting upon Rudraṭa II. 10 says "तथा प्राकृतमेव किंचिद्विशेषात् पैशाचिकम्।...इत्यादयोऽन्येपि प्राकृतविहिता व्यञ्जनादेशा न क्रियन्ते ते च बृहत्कथादिलक्ष्यदर्शनाज्ज्ञेयाः'. The Nalachampû and Govardhana's Saptas'atî praise Guṇâḍhya.

† See बृहत्कथामञ्जरी (निर्णयसागर ed.) XVI. 183–251 and कथासरित्सागर X. 3. (शक्तियशोलम्बक 3rd तरङ्ग).

‡ शब्दार्थयोः समो गुम्फः पाञ्चाली रीतिरिष्यते।
शीलाभट्टारिकावाचि बाणोक्तिषु च सा यदि॥

i. e. In the Pâñchâlî style word and sense should be equally balanced.

prose.* We give below a few verses containing appreciations of Bâṇa by various Sanskrit writers.†

We shall briefly point out some of the merits and defects of Bâṇa's writings. The student will do well to read Dr. Peterson's eloquent appreciation of Bâṇa in his Introduction to the Kâdambarî (pp. 36-43).

1. He shows great skill and discrimination in characterization. All the characters in the Kâdambarî are life-like and consistent. The gentle and youthful Hârîta; the generous and loving king Târâpîḍa; the trusted S'ukanâsa whose first thought was always for the king; the tender queen Vilâsavatî; the devoted Patralekhâ, who followed the prince Chandrâpîḍa like his shadow; the affectionate yet stern Kapinjala; Mahâs'vetâ, holy in mind as she was fair in body, who serves as the foil for the heroine; these are characters that are bound to make a deep impression on the heart of the reader. Bâṇa, however, lavished all his skill in depicting the hero and the heroine of his romance. We think that Bâṇa, as has been remarked in the case of Shakespeare, was more successful in delineating his heroine than his hero. 'On Kâdambarî in particular, Bâṇa has spent all his wealth of observation, fullness of imagery, and keenness of sympathy.' 'From the moment when for the first

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* It was said by rhetoricians that prose was the touchstone of poets 'गद्यं कवीनां निकषं वदन्ति' quoted by वामन in his काव्यालङ्कारसूत्रवृत्ति on का. सू. I. 3. 21.

† शश्वद्बाणद्वितीयेन नमदाकारधारिणा ।
धनुषेव गुणाढ्येन निःशेषो रञ्जितो जनः ॥—नलचम्पू.
युक्तं कादम्बरीं श्रुत्वा कवयो मौनमाश्रिताः ।
बाणध्वनावनध्यायो भवतीति स्मृतिर्यतः ॥—कीर्तिकौमुदी I. 15.
जाता शिखण्डिनी प्राग्यथा शिखण्डी तथावगच्छामि ।
प्रागल्भ्यमधिकमाप्तुं वाणी बाणो बभूवेति ॥—आर्यासप्तशती of गोवर्धन.
केवलोपि स्फुरन्बाणः &c. quoted above from धनपाल's तिलकमञ्जरी.
सुबन्धुर्बाणभट्टश्च कविराज इति त्रयः ।
वक्रोक्तिमार्गनिपुणाश्चतुर्थो विद्यते न वा ॥—राघवपाण्डवीय I. 41.
श्लेषे केचन शब्दगुम्फविषये केचिद्रसे चापरेऽ-
लंकारे कतिचित्सदर्थविषये चान्ये कथावर्णने ।
आ सर्वत्र गभीरधीरकविताविन्ध्याटवीचातुरी-
सञ्चारी कविकुम्भिकुम्भभिदुरो बाणस्तु पञ्चाननः ॥—श्रीचन्द्रदेव,
(the last) quoted from Mr. Parakhi's work.

time her eye falls and rests on Chandrâpîḍa, this image of a maiden heart, torn by the conflicting emotions af love and virgin shame, of hope and despondency, of cherished filial duty and a new-born longing, of fear of the world's scorn and the knowledge that a world given in exchange for this will be a world well lost, takes full possession of the reader.

2. Though the Kâdambarî contains glowing descriptions of love, they are chaste and free from grossness of any kind. In this respect the Das'akumâracharita contrasts most unfavourably with the Kâdambarî. In the former, the reader is disgusted with the filthy intrigues of the ruffian heroes of that book.

3. Although Bâṇa was fettered by the canons of Rhetoric which laid down that long compounds were of the essence of prose, he displays considerable variety of style. His diction is generally smooth and graceful and he could write with force and brevity when it suited his purpose to do so. In this connection we may refer to the stern advice of Kapinjala to Punḍarîka. Bâṇa's prose is generally ornate and full of poetic fancies. He revels in the jingling assonance of sounds. Upamâ, Rûpaka and Utprekshâ are met with at every step. Among the other figures of speech may be mentioned Dîpaka, Sahokti, Virodha, Nidars'anâ and Vishama.

4. He seems to have been a close observer not only of courts and kings, but even of the less bright aspects of human life. His description of the old Draviḍa ascetic, though somewhat long-drawn and tedious, shows that he had an eye for the ridiculous and the bizarre. His descriptions of court and life in cities present a vivid picture of the time in which he lived. The advice of S'ukanâsa to Chandrâpîḍa is a masterpiece. It sets out very clearly all the evils that beset not only the path of Chandrâpîḍa, but of all princes in all climes. The Harshacharita of Bâṇa possesses great interest for the antiquarian from the fact that it affords a vivid picture of Indian society in the 7th century and of the manners and customs of those far-off days.

5. Bâṇa seems to have been a great lover of Nature. He is never tired of using for poetic purposes the flora and fauna of India. His references to plants and flowers, though sometimes overdrawn and fanciful, are generally charming.

6. Although most of the characters of the Kâdambarî are shadowy and some of them are in their second or even third birth, the poet's genius is so superb and his power of developing love and pathos is so great that the reader soon forgets the unreal character of the work and his mind is enthralled by the engrossing interest of the woes and happiness of the characters. 'We find ourselves face to face with the story of human sorrow and divine consolation, of death and the passionate longing for a union after death that goes straight from the heart of one who had himself felt the pang and nursed the hope, to us who are of like frame with him'. In the Harshacharita the hero is a historic personage. The author's task is thereby rendered more difficult. Yet Bâṇa acquits himself most creditably. It will be seen later on that he has nowhere stretched any point in favour of his hero and that his version is generally corroborated by independent evidence.

His defects.

One of the greatest flaws of Bâṇa's writings is that they abound in puns on words and recondite allusions. The reader is often at a loss, amidst the array of double-meaning words, bold and fanciful allusions, to grasp the exact meaning of the author. Though this is a blemish according to modern ideas of criticism, ancient India thought otherwise. These by-ways of puns were called Vakrokti (crooked speech), which was raised to the position of an Alaṃkâra. Subandhu, we have seen above, boasts of his skill in puns on each letter.

Another serious blemish is that in the Kâdambarî we meet with a defect in constructive art, which is due to the device of weaving stories within stories. The reader is unable to carry in his head the bewildering turns and convolutions of the story and the confusion of curses and counter curses. The fact that the greater part of the story is put in the mouth of a parrot is a serious drawback to the verisimilitude of the work.

Bâṇa seems to have had very little sense of proportion. In his descriptions of Mahâs'vetā and the temple of Chaṇḍikâ he tires the reader by dwelling too much on every detail. The patience of the reader is exhausted by the overloading

of single words with epithets and of the epithets to these epithets. It sometimes so seems that the poet cares only for the gorgeous description of the evening, morning, moonrise or the limbs of the heroine and leaves the plot to take care of itself.

It is necessary to say a few words about Bâṇa's son. It may be at once admitted that the highest praise is due to the dutiful son of Bâṇa for having creditably performed his self-imposed task. He possesses not a few of the excellences of his father. He has almost the same command over the Sanskrit language as his father. His style is as ornate and as full of figures of speech as his father's. But we must not forget that in the son's work the defects of his father are exaggerated and others peculiar to the son alone are added. We miss in the Uttarabhâga the bold and striking fancies of Bâṇa with which we become familiar in the Pûrvabhâga. The description of the love torment of Kâdambarī is insipid and drawn out to a tedious length. The references to mythological and other lore are few and far between in the Uttarabhâga. The different lines of the story are made to converge far more rapidly than Bâṇa would have done. The picturesque descriptions of flora and fauna in which Bâṇa is profuse are lacking in the Uttarabhâga. Such masterpieces of realism as the advice of S'ukanâsa to Chandrâpîḍa are conspicuous by their absence in the Uttarabhâga. The perusal of the Uttarabhâga leaves the reader under the impression that the author was only anxious to bring the story to a close somehow. The touch of genius that appeals to the mind and makes the characters live before the eyes of the reader is altogether wanting.

VI The Harshacharita.

A comparison of the Harshacharita with the Kādambarī is instructive and interesting. Both works are composed in the same ornate and elaborate style. Both exhibit, more or less, the same merits and defects. But the Harshacharita is very much inferior to the Kādambarī as a literary work In the Harshacharita the author cares more for the jingling repetition of the same letters than in the Kādambarī. The puns are generally more laboured in the Harshacharita.

The Kādambarī is much more free from the use of provincial expressions than the Harshacharita. In the Harshacharita the author seems to have consciously employed a very large number of words that are found only in the lexicons. In the Harshacharita we never come across that subtle analysis of human nature that we meet with at every step in the Kādambarī. The characters of the Kādambarī are all of them painted with a finer brush than those in the Harshacharita. In the ease and flow of speech, in the force and vigour of thought and expression, and in the happy description of impulses, emotions and sentiments that sway human conduct, the Kādambarī vastly excels the Harshacharita. In the whole of the Harshacharita there is hardly any passage that approaches, in elegance and grace of language, in the keen observation of human nature and the springs of human action, in apt and happy sentiments, the advice of S'ukanāsa to Chandrāpīḍa or the friendly exhortation of Kapinjala to Puṇḍarīka. But the Harshacharita enjoys certain advantages over the Kādambarī. The Harshacharita is of prime importance to the historian of ancient India. It contains a mass of information on the state of ancient Indian society, on social and religious observances and practices, on military organization, on the actualities of life in camp and city, on the progress of medicine and the various arts and industries.

There is one striking point in which both the Kādambarī and the Harshacharita are similar. The hand of Death prevented the former work from being completed. The latter also comes to an abrupt conclusion. We can only speculate as to the reason why Bāṇa left only a partial account of the career of Harsha. Probably the author never intended to offer to the world a complete account of his patron's life.* Perhaps Bāṇa was swayed by the consideration that the glorious career of his patron after he re-

* It should be noted that Bāṇa expressed his inability to do justice to the whole of the career of Harsha and promised his cousins that he would deal only with a portion of it. 'कः खलु पुरुषायुषशतेनापि शक्नुयादविकलमस्य चरितं वर्णयितुम् । एकदेशे तु यदि कुतूहलं वः, सज्जा वयम्' 3rd उच्छ्वास.

covered his sister Rājyas'rī was very fresh in the memory of the people when he wrote and needed no words of praise from him. Bāṇa wrote the Harshacharita rather as a literary work than as a history of Harsha's reign and was satisfied when his Muse had taken a sufficiently long flight. Whatever may have been the reason, the student of Indian antiquities cannot but express his regret and mortification that the work was left incomplete.

Besides the Harshacharita, the writings of Chinese authors, particularly of Hiuen Tsang, supply reliable information about Harsha and his times. Moreover there are several inscriptions of Harsha himself and his contemporaries that shed a flood of light on the topics which the Harshacharita deals with. All this information, when put together, gives us a fairly accurate and life-like picture of the times of Harsha. But several considerations, particularly of space and utility, prevent us from entering into a detailed examination of the data furnished by the authorities indicated above. To those that desire a full treatment of this subject, we would recommend the standard work of Mr. V. A. Smith on the early History of India. All that we can endeavour to do here is to dwell upon some of the salient features of the life and career of Harsha as delineated in the Harshacharita, to note the important points of divergence between the Harshacharita and our other authorities and to supplement the information furnished by the Harshacharita from the other materials mentioned above.

VII The predecessors of Harsha.

The Harshacharita tells us that the remote ancestor of Harsha was Pushpabhūti. Between him and Prabhākaravardhana, father of Harsha, intervened several unnamed kings. The Madhuban and Banskhera copper-plates* of Harsha furnish the following genealogy:—

* The following is the text of the Madhuban copper-plate inscription of Harsha (See E. I. vol VII. p. 155 and also E. I. vol. I p. 67). ओम् । स्वस्ति महानौहस्त्यश्वजयस्कन्धावारात् कपित्थिकाया: महाराजश्रीनरवर्धनस्तस्य पुत्रस्तत्पादानुध्यातः श्रीवज्रिणीदेव्यामुत्पन्नः परमादित्यभक्तो महाराजश्रीराज्यवर्धनस्तस्य पुत्रस्तत्पादानुध्यातः श्रीअप्सरोदेव्यामुत्पन्नः परमादित्यभक्तो महाराजश्रीमदादित्यवर्धनस्तस्य पुत्रस्तत्पादानुध्यातः श्रीमहासेनगुप्तादेव्यामुत्पन्नश्चतुःसमुद्रातिक्रान्तकीर्तिः प्रतापानुरागोपनतान्यराजो वर्णाश्रमव्यवस्थापनप्रवृत्तचक्र एकचक्ररथ इव प्रजानामार्तिहरः परमादित्यभक्तः परमभट्टारकमहाराजाधिराज-

श्रीप्रभाकरवर्धनस्तस्य पुत्रस्तत्पादानुध्यातः सितयशःप्रतानविच्छुरितसकलभुवनमण्डलः परिगृहीतधनदवरुणेन्द्रप्रभृतिलोकपालतेजाः सत्पथोपार्जितानेकद्रविणभूमिप्रदानसंप्रीणितार्थिहृदयोऽतिशयितपूर्वराजचरितो देव्याममलयशोमत्यां श्रीयशोमत्यामुत्पन्नः परमसौगतः सुगत इव परहितैकरतः परमभट्टारकमहाराजाधिराजश्रीराज्यवर्धनः

राजानो युधि दुष्टवाजिन इव श्रीदेवगुप्तादयः
कृत्वा येन कशाप्रहारविमुखाः सर्वे समं संयताः ।
उत्खाय द्विषतो विजित्य वसुधां कृत्वा प्रजानां प्रियं
प्राणानुज्झितवानरातिभवने सत्यानुरोधेन यः ॥

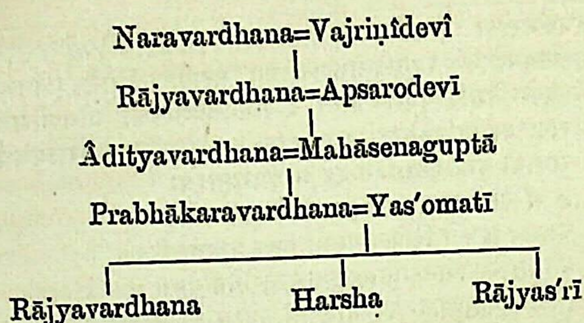
तस्यानुजस्तत्पादानुध्यातः परममाहेश्वरो महेश्वर इव सर्वसत्त्वानुकम्पी परमभट्टारकमहाराजाधिराजश्रीहर्षः श्रावस्तीभुक्तौ कुण्डधानीवैषयिकसोमकुण्डकाग्रामे समुपगतान् महासामन्त—महाराज—दौःसाधसाधनिक—प्रमातार—राजस्थानीय—कुमारामात्योपरिक—विषयपति—भटचाटसेवकादीन् प्रतिवासिजनपदांश्च समाज्ञापयति । अस्तु वः संविदितम् । अयं सोमकुण्डकाग्रामो ब्राह्मणवामरथ्येन कूटशासनेन भुक्तक इति विचार्य यतस्तच्छासनं भङ्क्त्वा तस्मादाक्षिप्य च स्वसीमापर्यन्तः सोद्रङ्गः सर्वराजकुलाभाव्यप्रत्यायसमेतः सर्वपरिहृतपरिहारो विषयादुद्धृतपिण्डः पुत्रपौत्रानुगश्चन्द्रार्कक्षितिसमकालीनो भूमिच्छिद्रन्यायेन मया पितुः परमभट्टारकमहाराजाधिराजश्रीप्रभाकरवर्धनदेवस्य मातुः परमभट्टारिकामहादेवीराज्ञीश्रीयशोमतीदेव्याः ज्येष्ठभ्रातृपरमभट्टारकमहाराजाधिराजश्रीराज्यवर्धनदेवपादानां च पुण्ययशोभिवृद्धये सावर्णिसगोत्रच्छन्दोगसब्रह्मचारिभट्टवातस्वामि—विष्णुवृद्धसगोत्रबह्वृचसब्रह्मचारि—भट्टशिवदेवस्वामिभ्यां प्रतिग्रहधर्मणाग्रहारत्वेन प्रतिपादितः । विदित्वा भवद्भिः समनुमन्तव्यः प्रतिवासिजनपदैरप्याज्ञाश्रवणविधेयैर्भूत्वा यथासमुचिततुल्यमेयभागभोगकरहिरण्यादिप्रत्याया अनयोरेवोपनेयाः सेवोपस्थानं च करणीयमिति । अपि च

अस्मत्कुलक्रममुदारमुदाहरद्भिरन्यैश्च दानमिदमभ्यनुमोदनीयम् ।
लक्ष्म्यास्तडित्सलिलबुद्बुदचञ्चलाया दानं फलं परयशःपरिपालनं च ॥
कर्मणा मनसा वाचा कर्तव्यं प्राणिने हितम् ।
हर्षेणैतत्समाख्यातं धर्मार्जनमनुत्तमम् ॥

दूतकोऽत्र महाप्रमातार–महासामन्त–श्रीस्कन्दगुप्तः महाक्षपटलाधिकरणाधिकृतसामन्तमहाराजेश्वरगुप्तसमादेशाच्चोत्कीर्णं गर्जरेण (गुर्जरेण?) । संवत् २० ५ मार्गशीर्ष वदि ६. The Banskhera plate of Harsha (see E. I. vol. IV p. 208 ff) contains the same details as above, except the following:—The charter is issued from Vardhamānakoṭī; the donees are Bālachandra, a Rigvedin of the Bharadvājagotra and Bhadrasvāmin, a Sāmavedin; the village granted is Markaṭasāgara, which was in the *Bhukti* of Ahichchhatrā and in the western *Pathaka* of the Angadīya *Vishaya*; the keeper of the records is one Bhāna or Bhānu and the concluding words are 'उत्कीर्णमीश्वरेणेदमिति संवत् २० २ कार्ति वदि १ स्वहस्तो मम महाराजाधिराजश्रीहर्षस्य ।'.

स्व ह स्तो म म म हा रा जा धि रा ज श्री ह र्ष स्य

Autograph of Harsha from the Banskhera plate.



Hiuen Tsang begins with Prabhākaravardhana and informs us that Rājyavardhana was the elder brother of Harsha.* Bāṇa tells us that Harsha's ancestors ruled at Sthāṇvîs'vara (modern Thanesar), while Hiuen Tsang makes Kānyakubja the capital of Harsha.† The explanation probably lies in this fact that when Hiuen Tsang visited Harsha (which was about 643 A. D.), Kānyakubja was one of the capitals of Harsha's vast empire. When Rājyas'rī's husband Grahavarman was killed and she became a Buddhist nun, Harsha might have taken over the kingdom of Kanoj and made the latter his capital as being more in the centre of his dominions than Thanesar.

Hiuen Tsang tells us that the family of Harsha belonged to the Vais'ya caste. It has been rightly pointed out that the learned Chinese traveller confounds the third of the four principal castes with the Bais clan of Rajpuṭs (who were Kshatriyas).‡ Bâṇa nowhere gives the slightest hint that the family of Harsha was not of Kshatriya descent. There are moreover indications to the contrary. Harsha's sister was married to Grahavarman, who came of the ancient Kshatriya family of the Maukharis (for whom see below). Prabhākaravardhana was the son of Mahāsenaguptā, who seems to have been the sister of Mahāsenagupta of Magadha. Unfortunately Bāṇa does not tell us the family from which

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The Sonpat copper seal inscription of Harshavardhana (C. I. I. vol. III p. 231 ff), though much defaced, confirms the statements made in the two copperplates.

* See B. R. W. W. vol. I p. 210.

† B. R. W. W. vol. I p. 209.

‡ B. R. W. W. Vol. I p. 209 n. 12.

Harsha's mother came. Dr. Hoernle* thinks that her very name indicates that Yas'omatî must have been the daughter of the famous king of Mālava, Yas'odharma Vikramāditya. One fails to see how her very name shows that she was the daughter of Yas'odharman. Some support may be lent to the conjecture of Dr. Hoernle by the words of Yas'omatî that she was born in a family 'rendered glorious by Dharma'.† It further appears from certain words in the Harshacharita that Yas'omatî's father was a mighty warrior and that her parents were living at the time of her death.‡

The kingdom of Thanesar must not originally have been very large. It was surrounded on all sides by petty states, which waged constant wars among themselves. There is small wonder in this. Even Great Britain, which is such a small country, was divided only a few centuries ago into three kingdoms the rulers of which indulged in sanguinary feuds on the slightest pretexts. The inscriptions of Harsha style his ancestors (except Prabhākaravardhana) 'mahārāja'. It is only Prabhākaravardhana who is styled 'Mahārājādhirāja' which was one of the *birudas* of an aspirant for universal sovereignty. The Harshacharita informs us that Prabhākaravardhana fought successfully against the Hûṇas, the kings of Sindhu, Gurjara, Gāndhāra, Lāṭa (Broach) and Mālava. The conquest of the Hûṇas, if effected by Prabhâkaravardhana, must have been very perfunctory, as, a short time before his death, he had to send Râjyavardhana against them.

When Râjyavardhana came to the throne he must have been a very young man (about 19 or 20). We are told in the Harshacharita that the elder of the two Gupta princes named Kumāragupta, who was a companion of Rājyavardhana and Harsha, was about 18 years old. So Rājyavardhana was also of the same age at the time. Further we see that when Rājyavardhana returned after vanquishing

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* See J. R. A. S. for 1903 p. 556.

† 'धर्मधवले कुले जाता' text p. 30 (5th उच्छ्वास).

‡ 'वीरजा वीरजाया &c.' text p. 30; 'अम्ब तात न पश्यतं पापां परलोकप्रस्थितां माम् &c.' same page.

the Hûṇas, there was a slight growth of hair on his chin. Harsha was the junior of Rājyavardhana by about four years and Rājyasrî was younger by about six years than her eldest brother. So Harsha and Rājyasrî were respectively about sixteen and fourteen years old when their father died. This is confirmed by the fact that Harsha is in several places* spoken of as '*Bāla*' and Rājyas'rî as 'Bālā.'† It seems that Prabhâkaravardhana died in 605 A. D. and therefore it follows that Harsha was born about 590 A. D. and ascended the throne in 606 A. D.‡ From the astronomical data furnished by Bāṇa about the birth of Harsha, Mr. C.V.Vaidya shows that Harsha was born on 4th June 590 A. D.§ Grahavarmā, the husband of Rājyas'rî, was killed by a king of Mālava. Who this Mālava king was is not quite clear. We are told in the Harshacharita that Rājyavardhana marched against this king with a small but picked force of cavalry under Bhaṇḍin and utterly routed him. In the inscriptions of Harsha we read that Rājyavardhana vanquished a certain king named Devagupta. As Rājyavardhana died very young he could not have waged many wars. Buhler conjectured with great probability that it was this Devagupta that had killed Grahavarman and was therefore chastised by Rājyavardhana. This conjecture is to some extent supported by the fact that the Harshacharita mentions a certain Gupta as having seized Kānyakubja.$ Dr Hoernle does not approve of the conjecture of Buhler. ¶ There are no doubt difficulties in the way of Buhler's guess. The two companions of Harsha and his elder brother are Mālava princes. Harsha is represented in the Harshacharita as very intimate with the younger of the two Mālava princes *viz.* Mâdhavagupta. ‖ In another place we find Harsha talking to 'the son of the

* See text p. 42 'यदि बाल इति नितरां तर्हि न परित्याज्योऽसि'; p. 56 'बाल एवाखण्डलभूमिमारूढः'; p. 85 'इयं नः स्वसा बाला च बहुदुःखखेदिता च.'

† See V. A. Smith's Early History of India p. 312 (2nd edition).

‡ See above p. IV.

§ See J. B. B. R. A. S. vol. 24 pp. 252–254.

$ See text p. 67 'गुप्तनाम्ना गृहीते कुशस्थले'.

¶ J. R. A. S. 1903 p. 561.

‖ See text p. 72 'अवलम्ब्य दक्षिणेन हस्तेन च माधवगुप्तमंसे'.

Mālava king that sat behind (Harsha)'.* So then it could not have been possible that these two princes were in any way related to the Mālava king that killed Grahavarmā. If they had been, they would naturally have been objects of suspicion rather than of trust. It is to be noted that Rājyas'rî is let off from imprisonment by a *certain noble* called Gupta.. † It is remarkable that he is not designated 'Rājaputra' or 'Rāja' but only 'Kulaputra.' So obviously he is not the king of Mālava that killed Grahavarmā nor can he be one of the two Gupta princes, the companions of Harsha, that were 'Rājaputras.' If it was Devagupta that killed Grahavarmā, he could not have been the same as the Mahārājādhirāja Devagupta of Magadha, whose approximate dates according to Dr. Fleet are 680–700 A. D. (see Deo Baranark Inscription pp. 213, 215) and who was the maternal grand-father of the Vākāṭaka king Pravarasena II (*vide* Chammak and Sivani copperplate inscriptions in C. I. vol. III pp. 240 and 247).

Rājyavardhana, young and confiding, was treacherously murdered, according to the Harshacharita, by a Gauḍa king. One MS. of the Harshacharita calls him Narendragupta. ‡ The commentator of the Harshacharita tells us that his name was S'as'ānka. He is corroborated by the statement of Hiuen Tsang that She-shang-kia (S'as'ānka) king of Karṇasuvarṇa (Bengal) murdered Rājyavardhana. § Bāṇa perhaps purposely omitted the express mention of the murderer of the reigning emperor's elder brother.$ But there are passages containing veiled allusions to the name S'as'ānka which we have pointed out in the notes (see *e. g.* text p. 38).

VIII The accession of Harsha and his relations with his contemporaries.

Bāṇa tells us that Harsha quietly ascended the throne

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* 'पृष्ठतो निषण्णस्य मालवराजसूनोरकथयत्' 2nd उच्छ्वास.

† 'कान्यकुब्जाद्गौडसंभ्रमे गुप्तितो गुप्तनाम्ना कुलपुत्रेण निष्कासनम्' text p. 81.

‡ See E. I. vol. I. p. 70.

§ B. R. W. W. vol. I. p. 210.

$ Note the verse 'आत्मनाम गुरोर्नाम नामातिकृपणस्य च। श्रेयस्कामो न गृह्णीयाज्ज्येष्ठापत्यकलत्रयोः॥'.

after the murder of his elder brother. But Hiuen Tsang has surrounded the accession of Harsha in an atmosphere of mystery and suspicion. We are told that the minister Bhaṇḍī asked the ministers to choose Harsha as king and that they accepted his advice; but Harsha had his own scruples and wanted to consult a statue of Avalokites'vara Bodhisattva on the Ganges before accepting the crown offered to him.* It is this account that leads Mr. V. A. Smith to remark that 'some unknown obstacle stood in the way of Harsha's accession and compelled him to rely for his title to the crown upon election by the nobles rather than upon his hereditary claims'.† We believe that the story was probably invented by the Buddhist admirers of Harsha to show that the latter was under the particular care of the Bodhisattva Avalokites'vara. We know from the Harshacharita that Bhaṇḍī, instead of being merely a great minister as Hiuen Tsang says, was a first cousin, being the mother's brother's son of Harsha and a very intimate friend. Bhaṇḍī was about eight years of age when Rājyas'rī was born and was thus slightly senior to Rājyavardhana. After ascending the throne Harsha started on his brilliant career of conquest and within a few years (about six) made himself the overlord of the whole of Northern India including Gujarat from the Himālayas to the Narmadā and from the bay of Bengal to Sindh. He had a long reign of about forty-two years and may fitly be styled the last Hindu Emperor of Northern India.

The Harshacharita contains a few references to these conquests. We are told in the third Uchchhvāsa that he vanquished the king of Sindhu and that he levied tribute from the Himālayan territory which is difficult of access.‡ On his relations with the Guptas we have already made a few remarks above. It seems that Harsha crowned Kumāragupta,§ the elder of the two Mālava princes, the companions

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* See B. R. W. W. vol. I pp. 211-213.

† See Early History of India p. 312 (2nd edition).

‡ 'अत्र पुरुषोत्तमेन सिन्धुराजं प्रमथ्य लक्ष्मीरात्मीकृता ।...अत्र परमेश्वरेण तुषारशैलभुवो दुर्गाया गृहीतः करः'.

§ 'अत्र देवेनाभिषिक्तः कुमारः' 3rd उच्छ्वास and com. thereon.

of his boyhood. What became of this Kumāragupta we do not know. We saw above that the younger of the two Mālava princes, Mādhavagupta, was in high favour with Harsha. The Aphsad stone Inscription speaks of Mādhavagupta of Magadha who was anxious to meet the glorious Harsha.* The former was most probably the same as the favourite companion of Harsha's early years. Further particulars of the Guptas of Magadha may be learnt from Dr. Fleet's Gupta Inscriptions (pp. 200–218).† Another royal family with whom Harsha came in close contact was the Maukhari. His sister Rājyas'rî was married to Grahavarmā, son of Avantivarman. His capital was Kānyakubja. Bāṇa intimates that the Maukhari family was very ancient and highly honoured and that the Maukharis were great devotees of S'iva. ‡ Particulars of the Maukhari kings and their genealogy will be found in Dr. Fleet's Gupta Inscriptions pp. 219–230. The Maukharis and the Guptas of Magadha went often to war.§ The Harshacharita tells us that Kumāra alias Bhāskaravarman, king of Prāgjyotisha (Assam), formed a close friendship with Harsha on the eve of the latter's career of world conquest.' Hiuen Tsang confirms this and tells us how once Harsha followed on the southern bank of the Ganges towards Kanoj while Kumāra-rāja kept pace with him on the northern. $

Harsha's glorious career of conquest suffered one memorable check. Pulakes'in II, the greatest of the

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* See C. I. vol. III p. 200, 204 'श्रीहर्षदेवनिजसङ्गमवान्छया च.'

† Bāṇa says that one of his ancestors was honoured by several Guptas 'अनेकगुप्तार्चितपादपङ्कजः कुबेरनामांश इव स्वयम्भुवः' Introductory verses to the Kādambarî.

‡ The correct form seems to be मौखरि. Mark 'नमामि भर्वोश्चरणाम्बुजद्वयं सशेखरैर्मौखरिभिः कृतार्चनम्।' Introductory verses to काद॰. The Asirgad copper seal of S'arvavarman uses the words 'शर्ववर्मा मौखरिः' (C. I. vol. III. p. 220). But the Jaunpur stone inscription of ईश्वरवर्मन् sanctions the form मौखर 'मौखराणां भूभुजाम्' (C. I. vol. III p. 229).

§ See *e. g.* Aphsad Stone Inscription (C. I. vol. III p. 200, 203).

$ B. R. W. W. vol. I pp. 217–218; see also vol. II pp. 196–198, where Hiuen Tsang relates how he went to the court of Kāmarūpa.

Chālukyas of Badami, became the overlord of the Deccan south of the Narmadā, as Harsha had become emperor of Northern India. Harsha wanted to break down his supremacy but failed. * The Chālukya emperor claims to have inflicted a crushing defeat on the emperor Harsha. †

Harsha established an era of his own which commenced in 606 A. D. Several inscriptions dated in this era have been recovered. ‡ This is not the place to go into that question. We may mention that Alberuni's account of this era is most confusing. He says that the era of Harsha is used in Mathurā and the country of Kanoj, that between S'rîharsha and Vikramāditya there is an interval of four hundred years; but that according to the Kashmirian calendar the era of S'rîharsha was 664 years later than Vikramāditya. §

IX Harsha as a poet and a patron of literature.

Not only was Harsha great as a conqueror and ruler, but he is an author of considerable distinction. We have discussed above the question of the authorship of the Ratnāvali and come to the conclusion that it is the work of Harsha. This is not the place to enter upon a critical examination of the three plays of Harsha. It may be said that they do not show the highest flights of imagination and fancy and are much inferior to the masterpieces of Kālidāsa and Bhavabhūti. They have however a peculiar simplicity, correctness and charm which have endeared them to the writers of works on dramaturgy. In the Nāgānanda, the author takes up the story of Jîmûtavāhana famous in Buddhist legend.

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* See B. R. W. W. vol. II pp. 256–257 and Mr. V. A. Smith's Early History of India p. 313.

† Note the verse 'अपरिमितविभूतिस्फीतसामन्तसेनामकुटमणिमयूखाक्रान्तपादारविन्दः । युधि पंतितगजेन्द्रानीकपीभत्सभूतो भयविगलितहर्षो येन चाकारि हर्षः ॥' E. I. vol. 6 p. 6 and I. A. vol. VIII p. 242; I.A. vol. VI p. 76 'समरसंसक्तसकलोत्तरापथेश्वरश्रीहर्षवर्धनपराजयोपलब्धपरमेश्वरापरनामधेयस्य सत्याश्रयश्रीपृथिवीवल्लभमहाराजाधिराजपरमेश्वरस्य प्रियतनयः.' At p. 86 the words 'समर...नामधेयः' recur. In I. A. vol. VIII p. 13 सत्याश्रय is spoken of as 'जेतुर्दिशां विजितहर्षमहानृपस्य.'

‡ See I. A. vol. 26 p. 32 and E. I. vol. V Appendix p. 73 ff.

§ Vide Alberuni (ed. by Sachau) vol. II p. 5 (Trubner) and Cunningham's Indian Eras pp. 64–65.

Besides these three plays Harsha is credited by some with the authorship of the Suprabhāta stotra (for which see Appendix B) and the Ashṭamahās'rîchaityastotra. But in the Tibetan Tanjur and in Minayeff's MSS. the former is ascribed to king Harshadeva of Kashmir.* In the Madhuban inscription a verse composed by Harsha is quoted and it is not unlikely that the verse about Rājyavardhana is Harsha's own composition. Kshîrasvāmin in his commentary on the Amarakos'a † quotes a lexicographer S'rîharsha. The Subhāshitāvali cites a verse of S'rîharshadeva which is not found in his extant works. ‡ In the Prasannarāghava of Jayadeva (I. 22) Harsha is styled the 'joy of poesy'. Harsha, as has been usual with almost all great Indian kings, was a patron of literature. His munificence was enjoyed by poets like Bāṇa, Mayûra and Mātangadivâkara. The Subhâshitâvali quotes a verse of Mayûra in which a certain unnamed king is praised. § It is not unlikely that the king referred to is Harsha. The commentary on the Kāvyaprakās'a called Sârasamuchchaya praises the liberality of Harsha towards Bâṇa. $

X. The State of religious beliefs under Harsha.

There are several points of interest on which a close study of the Harshacharita yields valuable information; but for want of space we pass them over. It would however be improper not to say a few words on the state of religion under Harsha.

Our authorities show that there were three competing

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* *Vide* J. R. A. S. for 1903 p. 704

† 'संज्ञातमृत्युर्मरकं मारिर्मारी च देवतेति श्रीहर्षः' on 'आतुरोऽभ्यमितोऽभ्यान्तः'.

‡ No. 233 'अशठमलोलमजिह्मं त्यागिनमनुरागिणं विशेषज्ञम् । यदि नाश्रयति नरं श्रीः श्रीरेव हि वञ्चिता तत्र ॥'. The same verse is No. 470 in the शार्ङ्गधरपद्धति, but the author is not specified.

§ No. 2515 'भूपालाः शशिभास्करान्वयभुवः के नाम नासादिता भर्तारं पुनरेकमेव हि भुवस्त्वां देव मन्यामहे । येनाङ्गं परिमृष्य कुन्तलमथाकृष्य व्युदस्यायतं चोलं प्राप्य च मध्यदेशमधुना काञ्च्यां करः पातितः ॥'. It will be noticed that the words अङ्ग, कुन्तल, चोल, मध्यदेश and काञ्ची are paronomastic.

$ 'हेम्नो भारशतानि वा मदमुचां वृन्दानि वा दन्तिनां श्रीहर्षेण समर्पितानि कवये बाणाय कुत्राद्य तत् । या बाणेन तु तस्य सूक्तिनिकरैरुट्टङ्किताः कीर्तयस्ताः कल्पप्रलयेऽपि यान्ति न मनाङ्मन्ये परिम्लानताम् ॥.'

religions in the times of Harsha, viz. Brahmanism, Buddhism and Jainism. Of these the last (particularly the Digambara sect of it) does not appear to have been popular in Northern India. The sight of a naked Jain ascetic is cited as a very bad omen.* The two other religions were in a flourishing state. It should not be supposed that ordinarily Buddhism was looked upon by orthodox Hindus as something to be abhorred. On the contrary Bāṇa everywhere speaks of things Buddhist with fairness and tolerance.† People passed from one persuasion to the other without much fear of persecution. So Divākaramitra is represented as originally being a student of the Maitrāyaṇīya recension of the Yajurveda and as passing over to Buddhism while still young. In spite of his Buddhistic predilections, he is waited upon by persons of various shades of opinions and beliefs, such as S'aivas, Bhāgavatas, Jainas, Paurāṇikas, Mîmāṇsakas, all intent upon arriving at the truth in the giddy whirlpool of opposing doctrines. Bāṇa, though himself an orthodox Brahmin writer, does not gloss over the fact that Rājyavardhana had strong leanings in favour of Buddhism. The companions of Rājyas'rî are represented as invoking the Buddha in their distress.‡ Bāṇa makes even Harsha say that he would don the red robes of the Buddhist order along with his sister after he had fulfilled his vow.§ Harsha describes in his inscription his brother Rājyavardhana as a very devout Buddhist (Paramasaugataḥ) and speaks of him more reverently than even his own father. The inscriptions of Harsha show that even in the royal family there was no strict adherence to a particular deity or form of faith. The three immediate ancestors of Harsha are described as great devotees of the sun (Paramādityabhaktaḥ). Bāṇa tells us that Pushpabhūti, the remote ancestor of Harsha, was a devout worshipper of S'iva.$ But Bāṇa himself describes how Prabhākara-

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* *Vide* text p. 20 'अभिमुखमाजगाम शिखिपिच्छलाञ्छनो नग्नाटकः.'

† See *e. g.* text p. 78 ll 4–7.

‡ भगवन् भक्तजने सञ्चरिणि सुगत सुप्तोऽसि' text p. 79.

§ 'इयं तु ग्रहीष्यति मयैव समं समाप्तकृत्येन काषायाणि' text p. 85.

$ 'तस्य...सहजैव...अन्यदेवताविमुखी...भगवति...भवे भूयसी भक्तिरभूत्' 3rd उच्छ्वास.

vardhana everyday devoutly worshipped the sun with red flowers. Harsha calls himself a devout worshipper of S'iva (Paramamāhes'varaḥ). The Sonpat seal of Harsha has the emblem of a Nandī. Bāṇa informs us that Harsha set out on his expedition after worshipping S'iva* and that the head accountant of the village where Harsha put up on the first day presented a golden seal with the crest of a bull. From these data one may say that between Brahmin and Buddhist and between the devotee of one deity and that of another there did not exist that great gulf which minds brought up in other environments are apt to suppose as having existed. There were certain root-ideas, certain habits of thought and modes of life, that were common to all. Coming to matters of detail, we find that Prabhākaravardhana celebrated many and elaborate sacrifices.† In describing the houses of his cousins, Bāṇa gives us an instructive picture of their surroundings in the 7th century A. D.‡ When Harsha made fun of Bāṇa by dwelling upon the wild years of his youth, Bāṇa in self-defence mentioned several things which entitled him to be better treated by the king.§ On his return from the court of Harsha, Bāṇa questions his kinsmen on matters that were vital to the Brahmins of his day, viz. the performances of sacrifices, the incessant study of the Vedas, of grammar, logic, the Mīmāṇsā and poetry. Bāṇa tells us that Paurāṇikas were as popular in those days as in these. His friend Sudṛishṭi treated him to a recital of the Vāyupurâṇa. We are told that Paurāṇikas clever in comforting those striken with grief surrounded Harsha after the death of his father. From the Kādambarī we learn that then as now the Mahābhārata was a favourite book with all, especially with women. The Harshacharita also dwells upon the popularity of the great

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* 'विरच्य्य परमया भक्त्या भगवतो नीललोहितस्यार्चाम्' text p. 53.

† Vide text pp. 2 and 38.

‡ Note the first paragraph of the 2nd उच्छ्वास.

§ 'ब्राह्मणोऽस्मि जातः सोमपायिनां वंशे वात्स्यायनानाम् । यथाकालमुपनयनादयः कृताः संस्काराः । सम्यक्पठितः साङ्गो वेदः । श्रुतानि यथाशक्ति शास्त्राणि । दारपरिग्रहादभ्यागारिकोऽस्मि ।...लोकद्वयाविरोधिभिस्तु चापलैः शैशवमशून्यमासीत् । अत्रानपलापोऽस्मि ।' 2nd उच्छ्वास.

epic.* The description of the rites performed when Prabhâkaravardhana was on his deathbed, though somewhat weird, shows us what popular Hindu religious practices and observances were in the 7th century A. D.† When Bâṇa started on his visit to Harsha, he gives us a graphic and entertaining description of the way in which an orthodox Brahmin should make preparations to leave his home on an important undertaking. The long and rather curious list of the companions of Bâṇa in his youth (p. III above) shows us with what a strange medley of people an orthodox Brâhmaṇa could associate without running any serious risk of losing caste or position. It is to be noted that two of his most intimate associates were his cousins born of a S'ûdra mother. We may draw the attention of the student to the elaborate descriptions of the festivities on the birth of Harsha‡ and the marriage of Rājyas'rī. §

Hiuen Tsang dwells at great length on the condition of religion in the times of Harsha. He mentions that towards the end of his career Harsha became a very devout Buddhist and once in every five years he held a great assembly when he emptied his treasury to give away all in charity. $ We hope that the student of the Harshacharita will not fail to read the curious incidents and ancedotes that the Chinese traveller relates conecrning Harsha.

XI. The text of the Harshacharita.

The present edition is based on three editions of the Harshacharita, *viz.* the Nirṇayasāgara edition, that in the Bombay Sanskrit Series and the Calcutta edition of Is'varachandra. The first and third agree closely. The edition of Dr. Fuhrer contains in the footnotes very valuable material derived from eight MSS. We do not follow any particular edition. All important readings have been discussed in the notes. In a few cases the punctuation is wrong in the text, but has been corrected in the notes.

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* 'महाभारतभावितात्मानः' 3rd उच्छ्वास; 'कस्य न द्वितीयमहाभारते भवेदस्य चरिते कुतूहलम्' 3rd उच्छ्वास; 'विविधवीररसवृत्तान्तरामणीयकेन महाभारतमपि लघयन्निव' text p. 45.

† *Vide* text p. 21.

‡ Text pp. 7–9.

§ Text pp. 13–14.

$ B. R. W. W. Vol. I. pp. 214–215.

XII. Commentaries.

The only commentary available is the Sanketa written by S'ankara. The commentary so far as it goes is very valuable, particularly in the explanation of obscure words and puns. But it is very often meagre and passes over whole pages with scarcely a word of comment. So we did not include it in our edition. We know very little concerning the age or native place of the commentator. As the commentary has only been found in Kashmir, it is not unreasonable to suppose that S'ankara was a native of Kashmir. His father's name was Puṇyākara and he invokes Ganes'a at the beginning of his work. Among the authors and works named by him are:—Amarasiṃha, Kālidāsa, Kātyāyana author of the Vārtikas, Kṛishṇa (a Prakrit poet), Kauṭilya, Gāruḍas'āstra, Chāṇakya, Bharatamuni, Bhāmaha, Manu, Mahābhārata, Rājas'ekhara, Lāṭāchārya (an astronomical writer), Vātsyāyana (author of Kāmasūtra), Vyāḍi (author of the grammatical work Saṃgraha). Among the works from which quotations are taken without specifying the author are (besides those mentioned above):—Kāvyālaṃkâra of Udbhaṭa, Dhvanyâloka, Bhagavatgîtā, Meghadūta, Raghuvaṃs'a. The commentator very frequently refers to previous commentators in the words 'kechit', 'anye', 'apare' &c. At the end of his commentary S'ankara tells us that he follows tradition in explaining the difficult Harshacharita.* Hence it is clear that he was preceded by a number of commentaries.

As to the age of the commentator, we can give only an approximate result. As he either names or quotes from Rājas'ekhara, Udbhaṭa and the Dhvanyāloka, he is later than the 9th century A. D. But he is comparatively an early writer. One of the Mss of the commentary was, we are told by Dr. Fuhrer, dated Saṃvat 1520 i. e. 1464 A. D. if it is the Vikrama era to which the date refers, as is likely. Besides the fact that, instead of quoting such eminent Âlaṃkārikas as Mammaṭa and Ruyyaka (both Kashmirians), he quotes the ancient Kashmirian rhetoricians Bhāmaha and

* 'दुर्बोधे हर्षचरिते संप्रदायानुरोधतः। गूढार्थोन्मुद्रणां चक्रे शङ्करो विदुषां कृते ॥'.

Udbhaṭa goes to strengthen the view that he was an early writer. He may therefore have flourished before the 12th century A. D.

It is to be noted that S'ankara cites a few vernacular words in explaining the Harshacharita. These may furnish some clue to his nationality.*

It appears that Ruyyaka, the famous author of the Alaṃkārasarvasva, wrote a commentary on the Harshacharita called Harshacharitavārtika.† The author of the commentary on the Vyaktiviveka of Mahimabhaṭṭa, who is generally regarded to be the same as Ruyyaka, also refers to his own commentary on the Harshacharita called Harshacharitavārtika.‡ It is a pity that this ancient commentary on the Harshacharita by so able and eminent a critic as Ruyyaka has not yet been brought to light. If it ever comes to light, it will be of great help in explaining many of the difficulties in the Harshacharita and in settling the text which is very corrupt in several places.

XIII The plan of the Notes.

The method adopted in the notes is as follows:—First of all a long passage is taken and is split up into clauses. Each difficult clause in then translated. In order to indicate clearly the meanings of words, Sanskrit words are often enclosed in brackets after their English equivalents. If a clause be difficult, the idea is expanded and clearly explained. Difficult compounds occurring in that clause are dissolved, quotations from kos'as such as that of Amarasiṃha are cited, references to mythology are dealt with at length and difficult words are traced to their origin. All grammatical peculiarities have been carefully noted. Parallel passages from the author's work or from the works of other authors

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* *e. g.* on the word गुञ्जा he remarks 'सन्ना इति यस्य प्रसिद्धिः' notes p. 168; on प्रौढिक he says 'योग्याशनार्थं प्रसेवकः यो बुक्कण इति प्रसिद्धः'; on लम्बापटहाः he says 'तमिला इति प्रसिद्धाः' notes p. 175.

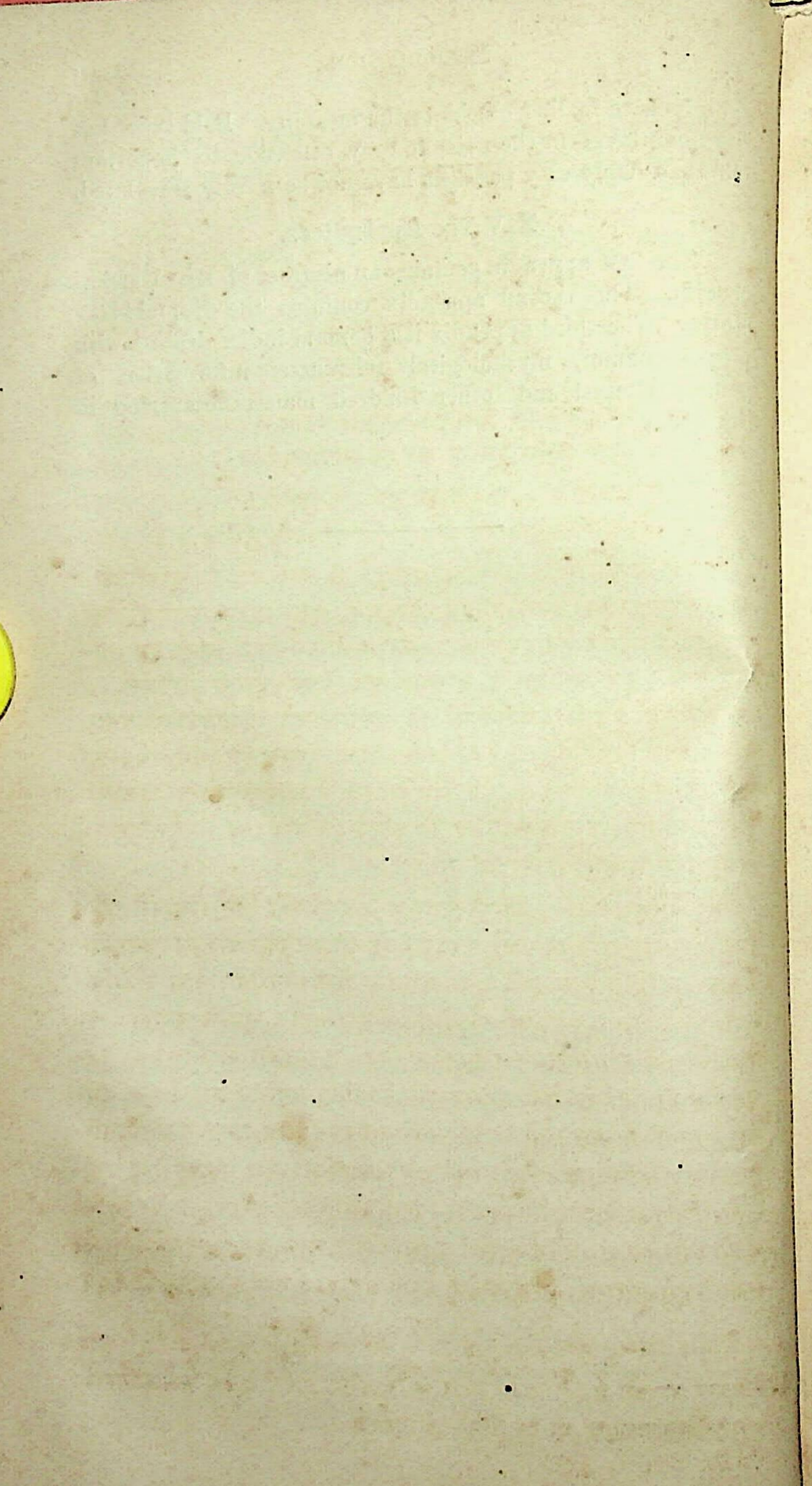
† p. 61 of अलङ्कारसर्वस्व. *Vide* p. VI above.

‡ 'एतदस्माभिर्हर्षचरितवार्तिके विस्तृत्य प्रतिपादितं तत एवावसेयम्' p. 44 of the commentary of the व्यक्तिविवेक (Trivandrum Sanskrit series).

are given to further elucidate the meaning. Bold type has been employed in the notes to draw attention to important citations. Only easy passages have not been fully translated.

XIV The Appendices.

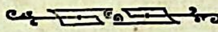
The first appendix contains an abstract of the Harsha-charita. The second appendix contains the Suprabhâta-stotra. The third appendix is a general index dealing with proper names, mythological references, information of general interest and other kindred matters occurring in the notes.



हर्षचरितम् ।



चतुर्थ उच्छ्वासः ।



योगं स्वप्नेऽपि नेच्छन्ति कुर्वते न करग्रहम् ।
महान्तो नाममात्रेण भवन्ति पतयो भुवः ॥ १ ॥

सकलमहीभृत्कम्पकृदुत्पद्यत एक एव नृपवंशे ।
विपुलेऽपि पृथुप्रतिमो दन्त इव गणाधिपस्य मुखे ॥ २ ॥

अथ तस्मात्पुष्पभूतेर्द्विजवरस्वेच्छागृहीतकोपो नाभिपद्म इव पुण्डरीकेक्षणात्, लक्ष्मीपुरःसरो रत्नसञ्चय इव रत्नाकरात्, गुरुबुधकविकलावत्तेजस्विभूनन्दनप्रायो ग्रहगण इवोदयस्थानात्, महाभारवाहनयोग्यः सागर इव सगरप्रभावात्, दुर्जयबलसनाथो हरिवंश इव शूरान्निर्जगाम राजवंशः । यस्मादविनष्टधर्मधवलाः प्रजासर्गा इव कृतमुखात्, प्रतापाक्रान्तभुवनाः किरणा इव तेजोनिधेः, विग्रहव्याप्तदिङ्मुखा गिरय इव भूभृत्प्रभवात्, धरणिधारणक्षमा दिग्गजा इव ब्रह्मकरात्, उदधीन्पातुमुद्यता जलधरा इव घनागमात्, इच्छाफलदायिनः कल्पतरव इव नन्दनात्, सर्वभूताश्रया विश्वरूपप्रकारा इव श्रीधरादजायन्त राजानः ।

तेषु चैवमुत्पद्यमानेषु क्रमेणोदपादि हूणहरिणकेसरी सिन्धुराजज्वरो गुर्जरप्रजागरो गान्धाराधिपगन्धद्विपकूटपाकलो लाटपाटवपाटच्चरो मालवलक्ष्मीलतापरशुः प्रतापशील इति प्रथितापरनामा प्रभाकरवर्धनो नाम राजाधिराजः । यो राज्याङ्गसङ्गीन्यभिषिच्यमान एव मलानीव मुमोच धनानि । यः परकीयेणापि कातरवल्लभेन रणमुखे तृणेनेव धृतेनालज्जत जीवितेन । यः करधृतधौतासिप्रतिबिम्बितेनात्मनाप्यदूयत समितिषु सहायेन रिपूणां पुरः प्रधनेषु धनुषापि नमता । यो मानी मानसेनाखिद्यत । यश्चान्तर्गतापरिमितरिपुशल्यशङ्कुकीलितामिव निश्चलामुवाह राजलक्ष्मीम् । यश्च सर्वासु दिक्षु समीकृतसरित्तटावटविटपाटवीतरुतृणगुल्मवल्मीकगिरिगहनैर्दण्डयात्रापथैः पृथुभिर्भृत्योपयोगाय व्यभजतेव वसुधां बहुधा । यं चालब्धयुद्धदोहदमात्मीयोऽपि सकलरिपुसंमुत्सारकः परकीय इव ततापं प्रतापः । यस्य च वह्निमयो हृदये-

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१ 'पुष्यभूतेः' ब. २ 'कलाभृत्' ब. ३ 'भूभृत्प्रवरात्' ब. ४ 'हून०' ब. ५ '०कूटहस्तिज्वरः पाकलो' ब. ६ 'पाटज्वरः' ब. ७ 'अन्तर्गतामपरि०' ब. ८ 'समीकृततटावट' अ. ९ 'तरुकण्टकतृण' ब. १० 'रिपुसमूहसमु०' ब.

पु जलमयो लोचनपुटेषु मारुतमयो निःश्वसितेषु क्षमामयोऽङ्गेषु आकाशमयः शून्यतायां पञ्चमहाभूतमयो मूर्त इवादृश्यत निहतप्रतिसामन्तान्तःपुरेषु प्रतापः। यस्य चासन्नेषु भृत्यरत्नेषु प्रतिबिम्बितेव तुल्यरूपा समलक्ष्यत लक्ष्मीः। तथा च यस्य प्रतापाग्निना भूतिः शौर्योष्मणा सिद्धिरसिधाराजलेन वंशवृद्धिः शस्त्रव्रणमुखैः पुरुषकारोक्तिर्धनुर्गुणकिणेन करगृहीतिरभवत्। यश्च वैरमुपायनं विग्रहमनुग्रहं समरागमं महोत्सवं शत्रुं निधिदर्शनमरिबाहुल्यमभ्युदयमाहवाह्वानं वरप्रदानमवस्कन्दपातं दिष्टवृद्धिं शस्त्रप्रहारपतनं वसुधारा[1]ममन्यत। यस्मिंश्च राजनि निरन्तरैर्यूपनिकरैरङ्कुरितमिव कृतयुगेन, दिङ्मुखविसर्पिभिरध्वरधूमैः पलायितमिव कलिना, ससुधैः सुरालयैरवतीर्णमिव स्वर्गेण, सुरालयशिखरोद्धूयमानैर्धवलध्वजैः पल्लवितमिव धर्मेण, बहिरुपरचितविकटसभासत्त्रप्रपाप्राग्वंशमण्डपैः प्रसूत[2]मिव ग्रामैः, काञ्चनमयसर्वोपकरणैर्विभवैर्विशीर्णमिव मेरुणा, द्विजदीयमानैरर्थकलशैः फलितमिव भाग्यसम्पदा।

तस्य च जन्मान्तरेऽपि सती पार्वतीव शङ्करस्य, गृहीतपर[3]हृदया लक्ष्मीरिव लोकगुरोः, स्फुरत्तरलतारका रोहिणीव कलावतः, सर्वजनजननी बुद्धिरिव प्रजापतेः, महाभूभृत्कुलोद्गता गङ्गेव वाहिनीनायकस्य, मानसानुवर्तनचतुरा हंसीव राजहंसस्य, सकललोकार्चितचरणा त्रयीव धर्मस्य, दिवानिशममुक्तपार्श्वस्थितिररुन्धतीव महामुनेः, हंसमयीव गतिषु, परपुष्टमयीवालापेषु, चक्रवाकमयीव पतिप्रेम्णि, प्रावृण्मयीव पयोधरोन्नतौ, मदिरामयीव विलासेषु, निधिमयीवार्थसञ्चयेषु, वसुधारामयीव प्रसादेषु, कमलमयीव कोषसंग्रहेषु, कुसुममयीव फलदानेषु, संध्यामयीव वन्द्यत्वे, चन्द्रमयीव निरूष्मत्वे, दर्पणमयीव प्रतिप्राणिग्रहणेषु, सामुद्रमयीव परचित्तज्ञानेषु, परमात्ममयीव व्याप्तिषु, स्मृतिमयीव पुण्यवृत्तिषु, मधुमयीव सम्भाषणेषु, अमृतमयीव तृप्यत्सु, वृष्टिमयीव भृत्येषु, निर्वृतिमयीव सखीषु, वेतसमयीव गुरुषु, गोत्रवृद्धिरिव विलासानाम्, प्रायश्चित्तशुद्धिरिव स्त्रीत्वस्य, आज्ञासिद्धिरिव मकरध्वजस्य, व्युत्थानबुद्धिरिव रूपस्य, दिष्टवृद्धिरिव रतेः, मनोरथसिद्धिरिव रामणीयकस्य, दैवसम्पत्तिरिव लावण्यस्य, वंशोत्पत्तिरिवानुरागस्य, वरप्राप्तिरि[4]व कान्तेः, सर्गसमाप्तिरिव सौन्दर्यस्य, आयतिरिव यौवनस्य, अनभ्रवृष्टिरिव वैदग्ध्यस्य, अयशःप्रमृष्टिरिव लक्ष्म्याः, यशःपुष्टिरिव चारित्रस्य, हृदयतुष्टिरिव धर्मस्य, सौभाग्य[5]परमाणुसृष्टिरिव प्रजापतेः, शमस्यापि शान्तिरिव, विनयस्यापि विनीतिरिव, आभिजात्यस्याप्यभिजातिरिव, संयमस्यापि संयतिरिव, धैर्यस्यापि धृतिरिव, विभ्रमस्यापि विभ्रान्तिरिव यशोमती नाम महा-

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१ '०धारारसममन्यत' अ. २ 'प्रसुतमिव' ब. ३ 'गृहीतहृदया' ब. ४ 'वरप्राप्तिरिव सौभाग्यस्य, उत्पत्तिभूमिरिव कान्तेः' ब. ५ 'सौहार्दस्य भाग्यरूपपरमाणु०' ब.

देवी प्राणानां प्रणयस्य विस्रम्भस्य धर्मस्य सुखस्य च भूमिरभूत् । यास्य वक्षसि नरकजितो लक्ष्मीरिव ललास ।

निसर्गत एव च स नृपतिरादित्यभक्तो बभूव । प्रतिदिनमुदये दिनकृतः स्नातः सितदुकूलधारी धवलकर्पटप्रावृतशिराः प्राङ्मुखः क्षितौ जानुभ्यां स्थित्वा कुङ्कुमपङ्कानुलिप्ते मण्डलके पवित्रपद्मरागपात्रीनिहितेन स्वहृदयेनेव सूर्यानुरक्तेन रक्तकमलषण्डेनार्चां ददौ । अजपच्च जप्यं सुचरितः प्रत्युषसि मध्यन्दिने दिनान्ते चापत्यहेतोः प्राध्वं प्रयतेन मनसा जञ्जपूको मन्त्रमादित्यहृदयम् ।

भक्तजनानुरोधविधेयानि तु भवन्ति देवतानां मनांसि । यतः स राजा कदाचिद्ग्रीष्मसमये यदृच्छया सितकरकरसितसुधाधवलस्य हर्म्यस्य पृष्ठे सुष्वाप । पार्श्वे चास्य द्वितीयशयने देवी यशोमती शिश्ये । परिणतप्रायायां तु श्यामायाम्, आसन्नप्रभातवेलाविलुप्यमानलावण्ये लिलम्बिषमाणे सीदत्तेजसि तारकेश्वरे, कराग्रस्पृष्टकुमुदिनीप्रमोदजन्मनि शशधरस्वेद इव गलत्यतिशीतलेऽवश्यायपयसि, मधुमदमत्तप्रसुप्तसीमन्तिनीनिःश्वासाहतेषु संक्रान्तमदेष्विव घूर्णमानेष्वन्तःपुरप्रदीपेषु, राजनि च विमलनखप्रतिबिम्बिताभिः संवाह्यमानचरण इव तारकाभिर्विस्रब्धप्रसारितैर्दिगङ्गनानामिवार्पितैरङ्गैर्मधुसुगन्धिभिः स्वहस्तकमलतालवृन्तवातैरिव श्वसितैर्मुखश्रिया वीज्यमाने विमलकपोलस्थलस्थितेन सितकुसुमशेखरेणेव रतिकेलिकचग्रहलम्बितेन प्रतिमाशशिबिम्बेन विराजिते स्वपति देवी यशोमती सहसैव 'आर्यपुत्र, परित्रायस्व परित्रायस्व' इति भाषमाणा भूषणरवेण व्याहरन्तीव परिजनमुत्कम्पमानाङ्गयष्टिरुदतिष्ठत् ।

अथ तेन सर्वस्यामपि पृथिव्यामश्रुतपूर्वेण किमुत देवीमुखे परित्रायस्वेति ध्वनिना दग्ध इव श्रवणयोरेकपद एव निद्रां तत्याज राजा । शिरोभागाच्च कोपकम्पमानदक्षिणकराकृष्टेन कर्णोत्पलेनेव निर्गच्छताच्छधारेण धौतासिना सीमन्तयन्निव निशामन्तरालव्यवधायकमाकाशमिवोत्तरीयांशुकं विक्षिपन्वामकरपल्लवेन करविक्षेपवेगगलितेन हृदयेनेव भयनिमित्तान्वेषिणा भ्रमता दिक्षु कनकवलयेन विराजमानः, सत्वरावतारितवामचरणाक्रान्तिकम्पितप्रासादः, पुरःपतितेनासिधारागोचरगतेन शशिमयूखखण्डेनेव खण्डितेन हारेण राजमानः, लक्ष्मीचुम्बनलग्नताम्बूलरसरञ्जिताभ्यामिव निद्रया कोपेन चातिलोहिताभ्यां लोचनाभ्यां पा[२]टलयन्पर्य[१]न्तानाशानाम्, बद्धान्धकारया त्रिपताकया भ्रुकुट्या पुनरिव त्रियामां परिवर्तयन् 'देवि, न भेतव्यम्, न भेतव्यम्' इत्यभिदधानो वेगेनोत्पपात । सर्वासु च दिक्षु विक्षिप्तचक्षुर्यदा नाद्राक्षीत्किंचिदपि तदा पप्रच्छ तां भयकारणम् ।

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१ 'अर्घं' ब. २ 'पटलयन्' ब.

अथ गृहदेवतास्विव प्रधावितासु यामिकिनीषु, प्रबुद्धे च समीपशायिनि परिजने, शान्ते च हृदयोत्कम्पकारिणि साध्वसे सा समभाषत—'आर्यपुत्र, जानामि स्वप्ने भगवतः सवितुर्मण्डलान्निर्गत्य द्वौ कुमारकौ तेजोमयौ बालातपेनेव पूरयन्तौ दिग्भागान् वैद्युतमिव जीवलोकं कुर्वाणौ मुकुटिनौ कुण्डलिनौ अङ्गदिनौ कवचिनौ गृहीतशस्त्रौ इन्द्रगोपकरुचा रुधिरेण[1] स्नातौ उन्मुखेनोत्तमाङ्गघटमानाञ्जलिना जगता निखिलेन प्रणम्यमानौ कन्ययैकया च चन्द्रमूर्त्यैव सुषुम्णरश्मिनिर्गतयानुगम्यमानौ क्षितितलमवतीर्णौ । तौ च मे विलपन्त्याः शस्त्रेणोदरं विदार्य प्रवेष्टुमारब्धौ । प्रतिबुद्धास्मि चार्यपुत्रं विक्रोशयन्ती वेपमानहृदया' इति ।

एतस्मिन्नेव च कालक्रमे राजलक्ष्म्याः प्रथमालापः प्रथयन्निव स्वप्नफलमुपतोरणं रराण प्रभातशङ्खः । भाविनीं भूतिमिवाभिदधाना दध्वनुरमन्दं दुन्दुभयः । चकाण कोणाहतानन्दादिव[2] प्रत्यूपनान्दी । जय जयेति प्रबोधमङ्गलपाठकानामुच्चैर्वाचोऽश्रूयन्त । पुरुषश्च वल्लभतुरङ्गमन्दुरामन्दिरे मन्दमन्दं सुप्तोत्थितः सस्पीनां कृतमधुरहेषारवाणां पुरश्च्योतत्तुषारसलिलशीकरं किरन्मरकतहरितं यवसं वक्त्रापरवक्त्रे पपाठ—

'निधिस्तरुविकारेण सन्मणिः स्फुरता धाम्ना ।
शुभागमो निमित्तेन स्पष्टमाख्यायते लोके ॥ ३ ॥
अरुण इव पुरःसरो रविं पवन इवातिजवो जलागमम् ।
शुभमशुभमथापि वा नृणां कथयति पूर्वनिदर्शनोदयः' ॥ ४ ॥

नरपतिस्तु तच्छ्रुत्वा प्रीयमाणेनान्तःकरणेन तामवादीत्—'देवि, मुदोऽवसरे विषीदसि । समृद्धास्ते गुरुजनाशिषः पूर्णा नो मनोरथाः परिगृहीतासि कुलदेवताभिः प्रसन्नस्ते भगवानंशुमाली नचिरेणैवातिगुणवदपत्यत्रयलाभेनानन्दयिष्यति भवतीम्' इति । अवतीर्य च यथाक्रियमाणाः क्रियाश्चकार । यशोमत्यपि[3] तुतोष तेन पत्युर्भाषितेन ।

ततः समतिक्रान्ते कस्मिंश्चित्कालांशे देव्यां च यशोमत्यां देवो राज्यवर्धनः प्रथममेव सम्बभूव गर्भे । गर्भस्थितस्यैव च यस्य यशसेव पाण्डुतामादत्त जननी । गुणगौरवक्रान्तेव गात्रमुद्वोढुं न शशाक । कान्तिविसरामृतरसतृप्तेवाहारं प्रति पराङ्मुखीबभूव । शनैः शनैरुपचीयमानगर्भभरालसा च गुरुभिर्वारितापि वन्दनाय कथमपि सखीभिर्हस्तावलम्बेनानीयत । विश्राम्यन्ती सालभञ्जिकेव समीपगतस्तम्भभित्तिष्वलक्ष्यत । कमललोभनिलीनैरलिभिरिव वृतावुद्धर्तुं नाशकच्चरणौ । मृणाललोभेन च चरणनखमयूखलग्नैर्भवनहंसैरिव सञ्चार्यमाणा मन्दमन्दं बभ्राम । मणिभित्तिपातिनीषु प्रतिमास्वपि हस्तावलम्बनलोभेन प्रसारयामास करकमलम्, किमुत सखीषु ।

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१ 'रुधिरेण धाम्ना स्नातौ' ब. २ 'कोणाभिहता०' ब. ३ 'यशोवत्यपि' अ.

माणिक्यस्तम्भदीधितीरप्यालम्बितुमाचकाङ्क्ष, किं पुनर्भवनलताः । समादेष्टुमप्यसमर्थासीद्गृहकार्याणि कैव कथा कर्तुम् । आस्तां नूपुरभारखेदितं चरणयुगलं मनसापि नोदसहत सौधमारोढुम् । अङ्गान्यपि नाशक्नोद्धारयितुं दूरे भूषणानि । चिन्तयित्वापि क्रीडापर्वताधिरोहणमुत्कम्पितस्तनी तस्तान । प्रत्युत्थानेषूभयजानुशिखरविनिहितकरकिसलयापि गर्वादिव गर्भेणाधार्यत । दिवसं चाधोमुखी स्तनपृष्ठसंक्रान्तेनापत्यदर्शनौत्सुक्यादन्तःप्रविष्टेनेव मुखकमलेनैवं प्रीयमाणा ददर्श गर्भम् । उदरे तनयेन हृदये च भर्त्रा तिष्ठता द्विगुणितामिव लक्ष्मीमुवाह । सख्युत्सङ्गमुक्तशरीरा च शरीरपरिचारिकाणामङ्केषु सपत्नीनां तु शिरःसु पादौ चकार । अवतीर्णे च दशमे मासि सर्वोर्वीभृत्पक्षपाताय वज्रपरमाणुभिरिव निर्मितम्, त्रिभुवनभारधारणसमर्थशेषफणामण्डलोपकरणैरिव कल्पितम्, सकलभूभृत्कम्पकारिणं दिग्गजावयवैरिव विहितमसूत देवं राज्यवर्धनम् । यस्मिञ्जाते जातप्रमोदा नृत्यमय्य इवाजायन्त प्रजाः । पूरितासंख्यशङ्खशब्दमुखरं प्रहतपटहशतपटुरवं गम्भीरभेरीनिनादनिर्भरभरितभुवनं प्रमोदोन्मत्तमर्त्यलोकमनोहरं मासमेकं दिवसमिव महोत्सवमकरोन्नरपतिः ।

अथान्यस्मिन्नतिक्रान्ते कस्मिंश्चित्काले कन्दलिनि कुड्मलितकदम्बतरौ रूढ[1]तोक्मतृणस्तम्बे स्तम्भिततामरसे विकसितचातकचेतसि मूकमानसौकसि नभसि मासि[2] देव्या देवक्या इव चक्रपाणिर्यशोमत्या हृदये गर्भे च सममेव सम्बभूव हर्षः । शनैः शनैश्चास्याः सर्वप्रजापुण्यैरिव परिगृहीता भूयोऽप्यापाण्डुतामङ्गयष्टिर्जगाम । गर्भारम्भेण श्यामायमानचारुचूचुकचूलिकौ चक्रवर्तिनः पातुं मुद्रिताविव[3] पयोधरकलशौ बभार[4] । स्तन्यार्थमाननिहिता दुग्धनदीव दीर्घस्निग्धधवला माधुर्यमधत्त दृष्टिः । सकलमङ्गलगणाधिष्ठितगात्रगरिम्णेव गतिरमन्दायत । मन्दं मन्दं सञ्चरन्त्या निर्मलमणिकुट्टिमनिमग्नप्रतिबिम्बनिभेन गृहीतपादपल्लवा पूर्वसेवामिवारेभे पृथिव्यस्याः । दिवसमधिशयानायाः शयनीयमपाश्रयपत्रभङ्गपुत्रिकाप्रतिमा विमलकपोलोदरगता प्रसवसमयं प्रतिपालयन्ती लक्ष्मीरिवालक्ष्यत । क्षपासु सौधशिखराग्रगताया गर्भोन्माथमुक्तांशुके स्तनमण्डले संक्रान्तमुडुपतिमण्डलमुपरि गर्भस्य श्वेतातपत्रमिव केनापि धार्यमाणमदृश्यत । सुप्ताया वासभवने चित्रभित्तिचामरग्राहिण्योऽपि चामराणि चालयांचक्रुः । स्वप्नेषु करविधृतकमलिनीपलाशपुटसलिलैश्चतुर्भिरपि दिक्करिभिरक्रियताभिषेकः । प्रतिबुध्यमानायाश्च चन्द्रशालिकासालभञ्जिकापरिजनोऽपि जयशब्दमसकृदजनयत् । परिजनाह्वानेष्वादिशेत्यशरीरा वाचो निश्चेरुः । क्रीडायामपि नासहताज्ञाभङ्गम् । अपि च चतुर्णामपि महार्णवानामेकीकृतेनाम्भसा स्नातुं वाञ्छा बभूव । वेला-

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१ अ omits रूढ. २ अ omits मासि. ३ 'मुद्रिताविव जतुना' ब. ४ 'बभारोरुस्थलम्' ब.

वनलतागृहोदरपुलिनपरिसरेषु पर्यटितुं हृदयमभिललाष । आत्ययिकेष्वपि कार्येषु सविभ्रमं भ्रूलता चचाल । सन्निहितेष्वपि मणिदर्पणेषु मुखमुत्खाते खड्गपट्टे वीक्षितुं व्यसनमासीत् । उत्सारितवीणाः स्त्रीजनविरुद्धा धनुर्ध्वनयः श्रुतावसुखायन्त । पञ्जरकेसरिषु चक्षुररमत । गुरुप्रणामेष्वपि स्तम्भितमिव शिरः कथमपि ननाम । सख्यश्चास्याः प्रमोदविस्फारितैर्लोचनपुटैरासन्नप्रसवमहोत्सवधियेव धवलयन्त्यो भवनं विकचकुमुदकमलकुवलयपलाशवृष्टिमयं रक्षाबलिविधिमिवानवरतं विदधाना दिक्षु क्षणमपि न मुमुचुः पार्श्वम् । आत्मोचितस्थाननिषण्णाश्च महान्तो विविधौषधिधरा भिषजो भूधरा इव भुवो धृतिं चक्रुः । पयोनिधीनां हृदयानीव लक्ष्म्या सहागतानि श्रीवासूत्रग्रन्थिषु प्रशस्तरत्नान्यवध्यन्त ।

ततश्च प्राप्ते ज्येष्ठामूलीये मासि बहुलासु बहुलपक्षद्वादश्यां व्यतीते प्रदोषसमये समारुरुक्षति क्षपायौवने सहसैवान्तःपुरे समुदपादि कोलाहलः स्त्रीजनस्य । निर्गत्य च ससंभ्रमं यशोमत्याः स्वयमेव हृदयनिर्विशेषा धात्र्याः सुता सुयात्रेति[1] नाम्ना राज्ञः पादयोर्निपत्य 'देव, दिष्ट्या वर्धसे द्वितीयसुतजन्मना' इति व्याहरन्ती पूर्णपात्रं जहार ।

अस्मिन्नेव च काले राज्ञः परमसंमतः शतशः संवादितातीन्द्रियादेशो दर्शितप्रभावः सङ्कलिती[2] ज्योतिषि सर्वासां ग्रहसंहितानां पारदृश्वा सकलगणकमध्ये महितो हितश्च त्रिकालज्ञानभाग्भोजकस्तारको नाम गणकः समुपसृत्य विज्ञापितवान्—'देव, श्रूयताम्[3] । मान्धाता किलैवंविधे व्यतीपातादिसर्वदोषाभिषङ्गरहितेऽहनि सर्वेषूच्चस्थानस्थितेष्वेवं ग्रहेष्वीदृशि लग्ने जन्म भेजे । अर्वाक्ततोऽस्मिन्नन्तराले पुनरेवंविधे योगे चक्रवर्तिजनने नाजनि जगति कश्चिदपरः । सप्तानां चक्रवर्तिनामग्रणीश्चक्रवर्तिचिह्नानां महारत्नानां च भाजनं सप्तानां सागराणां पालयिता सप्ततन्तूनां सर्वेषां प्रवर्तयिता सप्तसप्तिसमः सुतोऽयं देवस्य जातः' इति ।

अत्रान्तरे स्वयमेवानाध्माता अपि तारमधुरं शङ्खा विरेसुः । अताडितोऽपि क्षुभितजलनिधिजलध्वनिधीरं जुगुञ्जाभिषेकदुन्दुभिः । अनाहतान्यपि मङ्गलतूर्याणि रेणुः । सर्वभुवनाभयघोषणापटह इव दिगन्तरेषु बभ्राम तूर्यप्रतिशब्दः । विधुतकेसरसटाश्च साटोपगृहीतहरितदूर्वापल्लवकवलप्रशस्तैर्मुखपुटैः समहेषन्त हृष्टा वाजिनः । सलीलमुत्क्षिप्तैर्हस्तपल्लवैर्नृत्यन्त इव श्रवणसुभगं जगर्जुर्गजाः । ववौ चाचिराच्चक्रायुधमुत्सृजन्त्या लक्ष्म्या निःश्वास इव सुरामोदसुरभिर्दिव्यानिलः । यज्वनां मन्दिरेषु प्रदक्षिणशिखाकलापकथितकल्याणागमाः प्रजज्वलुरनिन्धना वैतानवह्नयः । भुवस्तलात्तपनीयशृङ्खलाबन्धबन्धुरकलशीकोशाः समुदगुर्महानिधयः । प्रहतमङ्गलतूर्यप्रतिशब्दनिभेन दिक्षु दिक्पालैरपि प्रमोदादक्रियतेव दिष्टवृद्धिकलकलः । तत्क्षण एव च शुक्लवाससो

१ 'सुपात्रेति' ब. २ 'सङ्कलितो' ब. ३ 'श्रूयते' ब.

ब्रह्ममुखाः कृतयुगप्रजापतय इव प्रजावृद्धये समुपतस्थिरे द्विजातयः । साक्षाद्धर्म इव शान्त्युदकफलहस्तस्तस्थौ पुरः पुरोधाः । पुरातन्यः स्थितय इवादृश्यन्तागता बान्धववृद्धाः । प्रलम्बश्मश्रुजालजटिलाननानि बहलमलपङ्ककलङ्ककालकायानि नश्यतः कलिकालस्य बान्धवकुलानीवाकुलान्यधावन्त मुक्तानि बन्धनवृन्दानि । तत्कालापक्रान्तस्याधर्मस्य शिबिरश्रेणय इवालक्ष्यन्त लोकविलुण्ठिता विपणिवीथ्यः । विलसदुन्मुखवामनकबधिरवृन्दवेष्टिताः साक्षाज्जातमातृदेवता इव बहुबालकव्याकुला ननृतुर्वृद्धधात्र्यः । प्रावर्तत च विगतराजकुलस्थितिरधःकृतप्रतीहाराकृतिरपनीतवेत्रिवेत्रो निर्दोपान्तःपुरप्रवेशः समस्वामिपरिजनो निर्विशेषबालवृद्धः समानशिष्टाशिष्टजनो दुर्ज्ञेयमत्तामत्तप्रविभागस्तुल्यकुलयुवतिवेश्यालापविलासः प्रनृत्तसकलकटकलोकः पुत्रजन्मोत्सवो महान् ।

अपरेद्युरारभ्य सर्वाभ्यो दिग्भ्यः स्त्रीराज्यानीवावर्जितानि, असुरविवराणीवापावृतानि, नारायणावरोधानीव प्रचलितानि, अप्सरसामिव महीमवतीर्णानि कुलानि, परिजनेन पृथुकरण्डपरिगृहीताः स्नानीयचूर्णावकीर्णकुसुमाः सुमनःस्रजः, स्फटिकशिलाशकलशुक्लकर्पूरखण्डपूरिताः पात्रीः, कुङ्कुमाधिवासभाञ्जि भाजनानि च मणिमयानि, सहकारतैलतिम्यत्तनुखदिरकेसरजालजटिलानि चन्दनधवलपूगफलफालीदन्तुरदन्तशफरुकाणि, गुञ्जन्मधुकरकुलपीयमानपारिजातपरिमलानि पाटलकानि[1] च, सिन्दूरपात्राणि च पिष्टातकपात्राणि च बालताम्बमानविटकवीटकांश्च ताम्बूलवृक्षकान्बिभ्राणेनानुगम्यमानानि चरणनिकुट्टन[2]रणितमणिनूपुरमुखरितदिङ्मुखानि नृत्यन्ति राजकुलमागच्छन्ति समन्तात्सामन्तान्तःपुरसहस्राण्यदृश्यन्त ।

शनैः शनैर्व्यजृम्भत च क्वचिन्नृत्तानुचितचिरन्तनशालीनकुलपुत्रकलोकलास्यप्रथितपार्थिवानुरागः क्वचिदन्तःस्मितक्षितिपालापेक्षितक्षीबक्षुद्रदासीसमाकृष्यमाणराजवल्लभः क्वचिन्मत्तकटककुट्टनीकण्ठलग्नवृद्धार्यसामन्तनृत्तनिर्भरहसितनरपतिः क्वचित्क्षितिपाक्षिसंज्ञादिष्टदुष्टदासेरकगीतसूच्यमानसचिवचौर्यरतप्रपञ्चः क्वचिन्मदोत्कटकुटहारिकापरिष्वज्यमानजरत्प्रव्रजितजनितजनहासः क्वचिदन्योन्यनिर्भरस्पर्धोद्धुरविटचेटका[3]रब्धवाच्यवचनयुद्धः क्वचिन्नृपाबलाबलात्कारनर्त्यमाननृत्यानभिज्ञान्तःपुरपालभावितभुजिष्यः, सपर्वत इव कुसुमराशिभिः, सधारागृह इव सीधुप्रपाभिः, सनन्दनवन इव पारिजातकामोदैः, सनीहार इव कर्पूररेणुभिः, साट्टहास इव पटहरवैः, सामृतमथन इव कलकलैः, सावर्त इव रासकमण्डलैः, सरोमाञ्च इव भूषणमणिकिरणैः, सपट्टबन्ध इव चन्दनललाटिकाभिः, सप्रसव इव प्रतिशब्दकैः, सप्ररोह इव प्रसाददानैरुत्सवामोदः ।

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१ 'पाटलानि पोटलकानि च सिन्दूर०' अ. २ 'चरणानि कुट्टन०' ब. ३ 'चेटकपेटकारब्ध°' ब.

स्कन्धावलम्बमानकेसरमालाः काम्बोजवाजिन इवास्कन्दन्तस्तरलतारका हरिणा इवोड्डीयमानाः सगरसुता इव खनित्रैर्निर्दयैश्चरणाभिघातैर्दारयन्तो भुवमनेकसहस्रसंख्याश्चिक्रीडुर्युवानः। कथमपि तालावचरचारणचरणक्षोभं चक्षमे क्षमा। क्षितिपालकुमारकाणां खेलतामन्योन्यास्फालैराभरणेषु मुक्ताफलानि पेतुः। सिन्दूररेणुना पुनरुत्पन्नहिरण्यगर्भगर्भशोणितशोणाशमिव ब्रह्माण्डकपालमभवत्। पटवासपांशुपटलेन प्रकटितमन्दाकिनीसैकतसहस्रमिव शुशुभे नभस्तलम्। विप्रकीर्यमाणपिष्टातकपरागपिञ्जरितातपा भुवनक्षोभविशीर्णपितामहकमलकिञ्जल्करजोराजिरञ्जिता इव रेजुर्दिवसाः। सङ्घट्टविघटितहारपतितमुक्ताफलपटलेषु चस्खाल लोकः।

स्थानस्थानेषु च मन्दमन्दमास्फाल्यमाना[1]लिङ्ग्यकेन शिञ्जानमञ्जुवेणुना झणझणायमानझल्लरीकेण ताड्यमानतन्त्रीपटहिकेन वाद्यमानानुत्तानाला[2]बुवीणेन कलकांस्यकोशीक्वणितकाहलेन समकालदीयमानानुत्तालताल[3]केनातोद्यवाद्येनानुगम्यमानाः, पदेपदे झणझणितभूषणरवैरपि सहृदयैरिवानुवर्त[4]मानताललयाः, कोकिला इव मदकलकाकलीकोमलालापिन्यो विटानां कर्णामृतान्यश्लीलरासकपदानि गायन्त्यः, समुण्डमालिकाः, सकर्णपल्लवाः, सचन्दनतिलकाः, समुच्छ्रिताभिर्वलयावलीवाचालाभिर्बाहुलतिकाभिः सवितारमिवालिङ्गयन्त्यः, कुङ्कुमप्रमृष्टिरुचिरकायाः काश्मीरकिशोर्य इव वलान्त्यः, नितम्बविम्बलम्बिविकटकुरण्टकशेखराः प्रदीप्ता इव रागाग्निना, सिन्दूरच्छटाच्छुरितमुखमुद्राः शासनपट्टपङ्क्तय इवाप्रतिहतशासनस्य कन्दर्पस्य, मुष्टिप्रकीर्यमाणकर्पूरपटवासपांसुलमनोरथसञ्चरणरथ्या इव यौवनस्योद्दामकुसुमदामताडिततरुणजनाः प्रतीहार्य इव तरुणमहोत्सवस्य, प्रचलत्पत्त्रकुण्डला लसन्त्यो लता इव मदनचन्दनद्रुमस्य, ललितपदहंसकरवमुखराः समुल्लसन्त्यो वीचय इव शृङ्गाररस[5]सागरस्य, वाच्यावाच्यविवेकशून्या बालक्रीडा इव सौभाग्यस्य, वनपटहरवोत्कण्टकितगात्रयष्टयः केतक्य इव कुसुमधूलिमुद्गिरन्त्यः, कमलिन्य इव दिवसमुत्फुल्लाननाः, कुमुदिन्य इव रात्रावनुपजातनिद्राः, आविष्टा इव नरेन्द्रवृन्दपरिवृताः, प्रीतय इव हृदयमपहरन्त्यः, गीतय इव रागमुद्दीपयन्त्यः, पुष्टय इवानन्दमुत्पादयन्त्यः, मदमपि मदयन्त्य इव, रागमपि रञ्जयन्त्य इव, आनन्दमपि आनन्दयन्त्य इव, नृत्यमपि नर्तयमाना इव, उत्सवमप्युत्सुकय[6]न्त्य इव, कटाक्षेक्षितेषु पिवन्त्य इवापाङ्गशुक्तिभिः, तर्जनेषु संयमयन्त्य इव नखमयूखपाशैः, कोपाभिनयेषु ताडयन्त्य इव भ्रूलताविभागैः, प्रणयसम्भाषणेषु वर्षन्त्य इव सर्वरसान्, चतुरचङ्क्रमणेषु विकिरन्त्य इव विकारान्, पण्यविलासिन्यः प्रानृत्यन्।

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१ '०मानलिङ्गकेन' ब. २ 'अनुत्तालालाबु०' ब. ३ ०'तालिकेन' ब. ४ 'अनुवर्त्यमान०' ब. ५ 'शृङ्गाररसस्य' अ. ६ 'उत्सवयन्त्यः' ब.

अन्यत्र वेत्रिवेत्रवित्रासितजनदत्तान्तरालाः, ध्रियमाणधवलातपत्रवना वनदेवता इव कल्पतरुतलविचारिण्यः, काश्चित्स्कन्धोभयपालीलम्बमानलम्बोत्तरीयलग्नहस्ता लीलादोलाधिरूढा इव प्रेङ्खन्त्यः, काश्चित्कनककेयूरकोटिपाट्यमानपट्टांशुकोत्तरङ्गास्तरङ्गिण्य इव तरचक्रवाकसीमन्त्यमानस्रोतसः, काश्चिदुद्धूयमानधवलचामरसटालग्नत्रिकण्टकवलितविकटकटाक्षाः सरस इव हंसाकृष्यमाणनीलोत्पलवनाः, काश्चिच्चलच्चरणच्युतालक्तकारुणस्वेदशीकरसिच्यमानभवनहंसाः संध्यारागरज्यमानेन्दुबिम्बा इव कौमुदीरजन्यः, काश्चित्कण्ठनिहितकाञ्चनकाञ्चीगुणाञ्चितकञ्चुकिविकारा²कुञ्चितभ्रुवः कामवागुरा इव प्रसारितबाहुपाशा राजमहिष्यः प्रारब्धनृत्या विलेसुः³।

सर्वतश्च नृत्यतः स्त्रैणस्य गलद्भिः पदालक्तकैररुणिता रागमयीव शुशोण क्षोणी। समुल्लसद्भिः स्तनमण्डलैर्मङ्गलकलशमय इव बभूव महोत्सवः। भुजलताविक्षेपैर्मृणालवलयमय इव रराज जीवलोकः। समुल्लसद्भिर्विलासस्मितैस्तडिन्मय इवाक्रियत कालः। चञ्चलानां चक्षुषामंशुभिः कृष्णसा⁴रमया इवासन्वासराः। समुल्लसद्भिः शिरीषकुसुमस्तबककर्णपूरैः शुकपिच्छमय इव हरितच्छायोऽभूदातपः। विस्रंसमानैर्धम्मिल्लतमालपल्लवैः कज्जलमयमिवालक्ष्यतान्तरिक्षम्। उत्क्षिप्तैर्हस्तकिशलयैः कमलिनीमय्य इव बभासिरे सृष्टयः। माणिक्येन्द्रायुधानामर्चिषा चापपत्रमया इव चकाशिरे रविमरीचयः। रणतामाभरणगणानां प्रतिशब्दकैः किङ्किणीमय्य इव शिशिञ्जिरे दिशः। जरत्योऽप्युन्मादिन्य इव रमण्यो रेणुः। वर्षीयांसोऽपि ग्रहगृहीता इव नापत्रेपिरे। विद्वांसोऽपि मत्ता इवात्मानं विसस्मरुः। निनर्तिषया मुनीनामपि मनांसि विपुस्फुलुः। सर्वस्वं च ददौ नरपतिः। दिशि दिशि कुबेरकोषा इवालुप्यन्त लोकेन द्रविणराशयः।

एवं च वृत्ते तस्मिन्महोत्सवे शनैः शनैः पुनरप्यतिक्रामति काले, देवे चोत्तमाङ्गनिहितरक्षासर्षपे⁵, समुन्मिषत्प्रतापाग्निस्फुलिङ्ग इव गोरोचनापिञ्जरितवपुषि, समभिव्यज्यमानसहजक्षात्रतेजसीव हाटकबद्धविकटव्याघ्रनखपङ्क्तिमण्डितग्रीवके, हृदयोद्भिद्यमानदर्पाङ्कुर इव प्रथमाव्यक्तजल्पितेन सत्यस्य शनैः शनैरोंकारमिव कुर्वाणे, मुग्धस्मितैः कुसुमैरिव मधुकरकुलानि बन्धुहृदयान्याकर्षति, जननीपयोधरकलशपयःशीकरसेकादिव जायमानैर्विलासहसिताङ्कुरैर्दशनकैरलंक्रियमाणमुखकमलके, चारित्र इवान्तःपुरस्त्रीकदम्बकेन पाल्यमाने, मन्त्र इव सचिवमण्डलेन रक्ष्यमाणे, वृत्त इव कुलपुत्रकलोकेनामुच्यमाने, यशसीवात्म⁶वंशेन संवर्ध्यमाने, मृगपतिपोत इव रक्षिपुरुषशस्त्रपञ्जरमध्यगते, धात्रीकराङ्गुलिलग्ने पञ्चषाणि पदानि प्रयच्छति हर्षे, षष्ठं

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१ '०लग्ना लीला०' अ. २ 'विकारकुञ्चितभुवः' ब. ३ 'विरेसुः' ब. ४ 'कृष्णशार०' अ. ५ '०सर्षपकणे' ब. ६ 'आत्मवशेन' ब.

वर्षमवतरति च राज्यवर्धने देवी यशोमती गर्भेणाधत्त नारायणमूर्तिरिव वसुधा देवीं राज्यश्रियम्।

पूर्णेषु च प्रसवदिवसेषु दीर्घरक्तनालनेत्रामुत्पलिनीमिव सरसी, हंसमधुरस्वरां शरदमिव प्रावृट्, कुसुमसुकुमारावयवां वनराजिमिव मधुश्रीः, महाकनकावदातां वसुधारामिव द्यौः, प्रभावर्षिणीं रत्नजातिमिव वेला, सकलजननयनानन्दकारिणीं चन्द्रलेखामिव प्रतिपत्, सहस्रनेत्रदर्शनयोग्यां जयन्तीमिव शची, सर्वभूभृदभ्यर्थितां गौरीमिव मेना, प्रसूतवती दुहितरम्। यया द्वयोः सुतयोरुपरि स्तनयोरिवैकावलीलतया नितरामराजत।

अस्मिन्नेव तु काले देव्या यशोमत्या भ्राता सुतमष्टवर्षदेशीयमुद्धूयमानकुटिलकाकपक्षकशिखण्डं खण्डपरशुहुंकाराग्निधूमलेखानुबद्धमूर्धानं मकरध्वजमिव पुनर्जातम्, एकेनेन्द्रनीलकुण्डलांशुश्यामलितेन शरीरार्धेनेतरेण च त्रिकण्टकमुक्ताफलालोकधवलितेन संपृक्तावतारमिव हरिहरयोर्दर्शयन्तम्, पीनप्रकोष्ठप्रतिष्ठितपुष्पलोहवलयं परशुराममिव क्षत्रक्षपणक्षीणपरशुपाशचिह्नितं बालतां गतम्, कण्ठसूत्रग्रथितभङ्गुरप्रवालाङ्कुरं हिरण्यकशिपुमिवोरःकाठिन्यखण्डितनरसिंहनखरखण्डम्, गृहीतजन्मान्तरं शैशवेऽपि सावष्टम्भं बीजमिव वीर्यद्रुमस्य भण्डिनामानमनुचरं कुमारयोरर्पितवान्।

अवनिपतेस्तु तस्योपरि पुत्रयोस्तृतीयस्य नेत्रयोरिवेश्वरस्य तुल्यं दर्शनमासीत्। राजपुत्रावपि सकलजीवलोकहृदयानन्ददायिनौ तेन प्रकृतिदक्षिणेन मधुमाधवाविव मलयमारुतेनोपेतौ नितरां रेजतुः। क्रमेण चापरेणेव भ्रात्रा प्रजानन्देन सह वर्धमानौ यौवनमवतेरतुः स्थिरोरुस्तम्भौ च पृथुप्रकोष्ठौ दीर्घभुजार्गलौ विकटोरःकपाटौ प्रांशुसालाभिरामौ महानगरसंनिवेशाविव सर्वलोकाश्रयक्षमौ बभूवतुः।

अथ चन्द्रसूर्याविव स्फुरज्ज्योत्स्नायशःप्रतापाक्रान्तभुवनावभिरामदुर्निरीक्ष्यौ, अग्निमारुताविव समभिव्यक्ततेजोबलावेकीभूतौ, शिलाकठिनकायबन्धौ हिमवद्विन्ध्याविवाचलौ, महावृषाविव कृतयुगयोग्यौ, अरुणगरुडाविव हरिवाहनविभक्तशरीरौ, इन्द्रोपेन्द्राविव नागेन्द्रगतौ,कर्णार्जुनाविव कुण्डलकिरीटधरौ, पूर्वापरदिग्भागाविव सर्वतेजस्विनामुदयास्तमयसम्पादनसमर्थौ, अमान्ताविवातिमानेनासन्नवेलार्गलनिरोधसङ्कटे कुकुटीरके तेजःपराङ्मुखीं छायामपि जुगुप्समानौ, स्वात्मप्रतिबिम्बेनापि पादनखलग्नेन लज्जमानौ, शिरोरुहाणामपि भङ्गेन दुःखमवतिष्ठमानौ, चूडामणिसंक्रान्तेनापि द्वितीयेनातपत्रेणापत्रपमाणौ, भगवति षण्मुखेऽपि स्वामिशब्देनासुखायमानश्रवणौ, दर्पणदृष्टेनापि प्रतिपुरुषेण दूयमाननयनौ, संध्याञ्जलिघटनेष्वपि शूलायमानोत्तमाङ्गौ, जलधरधृतेनापि धनुषा दोर्दूयमानहृदयौ, आलेख्यक्षितिपतिभिरप्यप्रणमद्भिः सन्तप्यमानचरणौ, परिमितमण्डलसन्तुष्टं तेजः सवितुरप्यबहुमन्यमानौ,

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१ 'अमान्ताविवाभिमानेन' ब. २ 'दोधूयमान०' ब.

भूभृदपहृतलक्ष्मीकं सागरमप्युपहसन्तौ, बलवन्तमकृतविग्रहं मारुतमपि निन्दन्तौ, हिमवतोऽपि चमरीवालव्यजनवीजितेन दह्यमानौ, जलधीनामपि शङ्खैः खिद्यमानौ, चतुःसमुद्राधिपतिमपरं प्रचेतसमप्यसहमानौ, अनपहृतच्छत्रानपि विच्छायानवनिपालान्कुर्वाणौ, साधुष्वप्यसेवितप्रसन्नौ, मुखेन मधु क्षरन्तौ, दुष्टराजवंशानूष्मणा दूरस्थितानपि म्लानिमानयन्तौ, अनुदिवसं शास्त्राभ्यासश्यामिकाकलङ्कितमशेषराजकप्रतापाग्निनिर्वापणमलिनमिव करतलमुद्वहन्तौ, योग्याकालेषु धीरैर्धनुर्ध्वनिभिरभ्यर्णोपभोगाद्दिग्वधूभिरिवालपन्तौ, राज्यवर्धन इति हर्ष इति सर्वस्यामेव पृथिव्यामाविर्भूतशब्दप्रादुर्भावौ, स्वल्पीयसैव कालेन द्वीपान्तरेष्वपि प्रकाशतां जग्मतुः।

एकदा च तावाहूय भुक्तवानभ्यन्तरगतः पिता सस्नेहमवादीत्—'वत्सौ, प्रथमं राज्याङ्गं दुर्लभाः सद्भृत्याः। प्रायेण परमाणव इव समवायेष्वनुगुणीभूय द्रव्यं कुर्वन्ति पार्थिवं क्षुद्राः। क्रीडारसेन नर्तयन्तो मयूरतां नयन्ति बालिशाः। दर्पणमिवानुप्रविश्यात्मीयां प्रकृतिं संक्रामयन्ति पल्लविकाः[1]। स्वप्ना इव मिथ्यादर्शनैरसद्बुद्धिं जनयन्ति विप्रलम्भकाः। गीतनृत्यहसितैरुन्मत्ततामावहन्त्युपेक्षिता विकारा इव वातिकाः। चातका इव तृष्णावन्तो न शक्यन्ते ग्रहीतुमकुलीनाः। मानसे मीनमिव स्फुरन्तमेवाभिप्रायं गृह्णन्ति जालिकाः। यमपट्टिका इवाम्बरे चित्रमालिखन्त्युद्गीतकाः। शल्यं हृदये निक्षिपन्त्यतिमार्गणाः। यतः सर्वैर्दोषाभिष्वङ्गैरसङ्गतौ बहुधोपधाभिः परीक्षितौ शुची विनीतौ विक्रान्तावभिरूपौ मालवराजपुत्रौ भ्रातरौ भुजाविव मे शरीराद्व्यतिरिक्तौ कुमारगुप्तमाधवगुप्तनामानावस्माभिर्भवतोरनुचरत्वार्थमिमौ निर्दिष्टौ, अनयोरुपरि भवद्भ्यामपि नान्यपरिजनसमवृत्तिभ्यां भवितव्यम्' इत्युक्त्वा तयोराह्वानाय प्रतीहारमादिदेश।

नचिराद्द्वारदेशनिहितलोचनौ राज्यवर्धनहर्षौ प्रतीहारेण सह प्रविशन्तम्, अग्रतो ज्येष्ठमष्टादशवर्षवयसं नात्युच्चं नातिखर्वमतिगुरुभिः पदन्यासैरनेकनरपतिसञ्चरणचलां निश्चलीकुर्वाणमिवोर्वीम्, अनवरताभ्यस्तलङ्घनघनोपचयकठिनमांसमेदुरादूरुद्वयान्निष्पततेवानुल्बणजानुग्रन्थिप्रसूतेन तनुतरजङ्घाकाण्डयुगलेन भासमानम्, उल्लिखितपार्श्वप्रकाशितकृशिम्ना मन्दरमिव सुरासुरभसभ्रमितवासुकिकषणक्षीणेन मध्येन लक्ष्यमाणम्, अतिविस्तीर्णेनोरसा स्वामिसम्भावनानामपरिमितानामवकाशमिव प्रयच्छन्तम्, प्रलम्बमानस्य भुजयुगलस्य निभृतललितैर्विक्षेपैरतिदुस्तरं तरन्तमिव यौवनोदधिम्, वामकरकटकमाणिक्यमरीचिमञ्जरीजालिन्या समुद्भिद्यमानप्रतापानलशिखापल्लवयेव चापगुणकिणलेखयाङ्कितपीवरप्रकोष्ठम्, आलोहिनीमुच्चांसतटावलम्बिनीमस्त्रग्रहणव्रतविधृतां रौरवीमिव त्वचं कर्णाभरणमणेः प्रभां बिभ्राणम्, उत्कोटिकेयूरप-

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१ 'पल्लवकाः' ब.

त्रभङ्गपुत्रिकाप्रतिबिम्बगर्भकपोलं मुखं चन्द्रमसमिव हृदयस्थितरोहिणीक-मुद्वहन्तम्, अचपलस्तिमिततारकेणाधोमुखेन चक्षुषा शिक्षयन्तमिव लक्ष्मी-लाभोत्तानितमुखानि पङ्कजवनानि विनयम्, स्वाम्यनुरागमिवाम्लानतकुसु-त्तंसीकृतं शिरसा धारयन्तम्, निर्दयया कङ्कणभङ्गभीतसकलकार्मुकार्पि-तामिव नम्रतां प्रकाशयन्तम्, शैशव एव निर्जितैरिन्द्रियैररिभिरिव संयतैः शो-भमानम्, प्रणयिनीमिव विश्वासभूमिं कुलपुत्रतामनुवर्तमानम्, तेजस्विनमपि शीलेनाह्लादकेन सवितारमिव शशिनान्तर्गतेन विराजमानम्, अचलानामपि कायकार्कश्येन गन्धनमिवाचरन्तम्, दर्शनक्रीतमानन्दहस्ते विक्रीणानमिव जनं सौभाग्येन कुमारगुप्तम्, पृष्ठतस्तस्य कनीयांसमतिप्रांशुतया गौरतया च मनःशिलाशैलमिव सञ्चरन्तम्, अनुल्बणमालतीकुसुमशेखरनिभेन निर्जि-गमिषता गुरुणा शिरसि चुम्बितमिव यशसा, परस्परविरुद्धयोर्विनययौवन-योश्चिराप्रथमसङ्गमचिह्नमिव भ्रूसङ्गतकेन कथयन्तम्, अतिधीरतया हृदय-निहितां स्वामिभक्तिमिव निश्चलां दृष्टिं धारयन्तम्, अच्छाच्छचन्दनरसानु-लेपशीतलं सन्निहितहारोपधानं वक्षःस्थलमनन्तसामन्तसंक्रान्तिश्रान्तायाः श्रियो विशालं शशिमणिशिलापट्टशयनमिव बिभ्राणम्, चक्षुः कुरङ्गैर्घोणा-वंशं वराहैः स्कन्धपीठं महिषैः प्रकोष्ठबन्धं व्याघ्रैः पराक्रमं केसरिभिर्गमनं मतङ्गजैर्मृगयाक्षपितशेषैर्भीतैरुत्कोचमिव दत्तं दर्शयन्तं माधवगुप्तं ददृशतुः।

प्रविश्य च तौ दूरादेव चतुर्भिरङ्गैरुत्तमाङ्गेन च गां स्पृशन्तौ नमश्चक्रतुः। स्निग्धनरेन्द्रदृष्टिनिर्दिष्टामुचितां भूमिं भेजाते। मुहूर्तं च स्थित्वा भूपतिरा-दिदेश तौ—'अद्यप्रभृति भवद्भ्यां कुमारावनुवर्तनीयौ। [1]अहर्निशमस्तापर-व्यापाराभ्यां प्रतिबिम्बकाभ्यामिवाङ्गभूताभ्यामनयोः कुमारयोश्चरतोस्तिष्ठतोः स्वपतोर्जाग्रतोश्चान्तिकं क्षणमपि न मोक्तव्यम्। एवं वामचिरात्सकलाः सङ्कल्पाः कल्पतरव इवाभिमतफलसम्पदुत्कर्षविशेषप्रदा भविष्यन्ति' इत्या-कर्ण्य 'यथाज्ञापयति देवः' इति मेदिनीदोलायमान[2]मौलिभ्यां युगपदभिहिते ताभ्यामुत्थाय राज्यवर्धनहर्षौ पितरं प्रणेमतुः। आदाय च तौ निर्जग्मतुः। ततश्चारभ्य क्षणमपि निमेषोन्मेषाविव चक्षुर्गोचरादनपयान्तावुच्छ्वासनिःश्वा-साविव नक्तन्दिवमभिमुखं स्थितौ भुजाविव सततं पार्श्ववर्तिनौ कुमारयोस्तौ बभूवतुः।

अथ राज्यश्रीरपि नृत्यगीतादिषु विदग्धासु सखीषु सकलासु कलासु च प्रतिदिवसमुपचीयमानपरिचया शनैः शनैरवर्धत परिमितैरेव च दिवसैर्यौवन-मारुरोह। निपेतुरेकस्यां तस्यां शरा इव लक्ष्यभुवि भूभुजां सर्वेषां दृष्टयः। दूतप्रेषणादिभिश्च तां ययाचिरे राजानः। कदाचित्तु राजान्तःपुरप्रासादस्थितो बाह्यकक्ष्यावस्थितेन पुरुषेण स्वप्रस्तावागतां गीयमानामार्यामशृणोत्—

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१ 'अहर्निश...भविष्यन्ति' इति नास्ति अ-पुस्तके. २ 'मौलिभ्यामुत्थाय राज्यवर्ध-नहर्षौ प्रणेमतुः। तौ च पितरम्' अ.

'उद्वेगमहावर्ते पातयति पयोधरोन्नमनकाले[1] ।
सरिदिव तटमनुवर्षं विवर्धमाना सुता पितरम् ॥ ५ ॥'

तां च श्रुत्वा पार्श्वस्थितां महादेवीमुत्सारितपरिजनो जगाद—

'देवि, तरुणीभूता वत्सा राज्यश्रीः । एतदीया गुणवत्तेव[2] क्षणमपि हृदयान्नापयाति मे चिन्ता । यौवनारम्भ एव च कन्यकानामिन्धनीभवन्ति पितरः सन्तापानलस्य । हृदयमन्धकारयति मे दिवसमिव पयोधरोन्नतिरस्याः । केनापि कृता धर्म्या नाभिमता मे स्थितिरियं यदङ्गसम्भूतान्यङ्कलालितान्यपरित्याज्यान्यपत्यकान्यकाण्ड एवागत्यासंस्तुतैर्नीयन्ते । एतानि तानि खल्वङ्कनस्थानानि संसारस्य । सेयं सर्वाभिभाविनी शोकाग्नेर्दाहशक्तिर्यदपत्यत्वे समानेऽपि जातायां दुहितरि दूयन्ते सन्तः । एतदर्थं जन्मकाल एव कन्यकाभ्यः प्रयच्छन्ति सलिलमश्रुभिः साधवः । एतद्भयादकृतदारपरिग्रहाः परिहृतगृहवसतयः शून्यान्यरण्यान्यधिशेरते मुनयः । को हि नाम सहेत[3] सचेतनो विरहमपत्यानाम् । यथा यथा समापतन्ति दूता वराणां वराकी लज्जमानेव चिन्ता तथा तथा नितरां प्रविशति मे हृदयम् । किं क्रियते । तथापि गृहगतैरनुगन्तव्या एव लोकवृत्तयः । प्रायेण च सत्स्वप्यन्येषु वरगुणेष्वभिजनमेवानुरुध्यन्ते धीमन्तः । धरणीधराणां च मूर्ध्नि स्थितो माहेश्वरः पादन्यास इव सकलभुवननमस्कृतो मौखरिवंशः[4] । तत्रापि तिलकभूतस्यावन्तिवर्मणः सूनुरग्रजो ग्रहवर्मा नाम ग्रहपतिरिव गां गतः पितुरन्यूनो गुणैरेनां प्रार्थयते । यदि भवत्या अपि मतिरनुमन्यते ततस्तस्मै दातुमिच्छामि' इत्युक्तवति भर्तरि दुहितृस्नेहकातरतरहृदया साश्रुलोचना महादेवी प्रत्युवाच—'आर्यपुत्र, संवर्धनमात्रोपयोगिन्यो धात्रीनिर्विशेषा भवन्ति खलु मातरः कन्यकानाम् । प्रदाने तु प्रमाणमासां पितरः । केवलं कृपाकृतविशेषः सुदूरेण तनयस्नेहादतिरिच्यते दुहितृस्नेहः । यथा[5] नेयं यावज्जीवमावयोरार्तिता प्रतिपद्यते तथार्यपुत्र एव जानाति' इति ।

राजा तु जातनिश्चयो दुहितृदानं प्रति समाहूय सुतावपि विदितार्थावकार्षीत् । शोभने च दिवसे ग्रहवर्मणा कन्यां प्रार्थयितुं प्रेषितस्य पूर्वागतस्यैव प्रधानदूतपुरुषस्य करे सर्वराजकुलसमक्षं दुहितृदानजलमपातयत् । जातमुदि कृतार्थे गते च तस्मिन्नासन्नेषु च विवाहदिवसेपूद्दामदीयमानताम्बूलपटवासकुसुमप्रसाधितसर्वलोकम्, सकलदेशादिश्यमानशिल्पिसार्थागमनम्, अवनिपालपुरुषगृहीतसमग्रग्रामीणानीयमानोपकरणसम्भारम्, राजदौवारिकोपनीयमानानेकनृपोपायनम्, उपनिमन्त्रितागतबन्धुवर्गसंवर्गणव्यग्रराजवल्लभम्, लब्धमधुमदप्रचण्डचर्मकारकरपुटोल्लालितकोणपटुविघट्टनरणन्मङ्गलपटहम्, पिष्टपञ्चाङ्गुलमण्ड्यमानोलूखलमुसलशिलाद्युपकरणम्, अशेषाशा-

१ '०कालः' ब. २ 'गुणवृत्तेव' ब. ३ 'सहते विरह०' अ. ४ 'मौखरो' ब. ५ 'यथा यावज्जीव०' अ.

मुखाविर्भूतचारणपरम्परापूर्यमाणप्रकोष्ठं प्रतिष्ठाप्यमानेन्द्राणीदैवतम्, सितकुसुमविलेपनवसनसत्कृतैः सूत्रधारैरादीयमानविवाहवेदीसूत्रपातम्, उत्कूर्चककरैश्च सुधाकर्परस्कन्धैरधिरोहिणीसमारूढैर्धवैर्धवलीक्रियमाणप्रासादप्रतोलीप्राकारशिखरम्, क्षुण्णक्षाल्यमानकुसुम्भकसम्भाराम्भःप्लवपूररज्यमानजनपादपल्लवम्, निरूप्यमाणयौतकयोग्यमातङ्गतुरङ्गतरङ्गिताङ्गनम्, गणनाभियुक्तगणकगणगृह्यमाणलग्नगुणम्, गन्धोदकवाहिमकरमुखप्रणालीपूर्यमाणक्रीडावापीसमूहम्, हेमकारचक्रप्रक्रान्तहाटकघटनटाङ्कारवाचालितालिन्दकम्, उत्थापिताभिनवभित्तिपात्यमानवहलवालुकाकण्ठकालेपाकुलालेपकलोकम्, चतुरचित्रकरचक्रवाललिख्यमानमङ्गल्यालेख्यम्, लेप्यकारकदम्बकक्रियमाणमृण्मयमीनकूर्ममकरनारिकेलकदलीपूगवृक्षकम्, क्षितिपालैश्च स्वयमाबद्धकक्ष्यैः स्वाम्यर्पितकर्मशोभासम्पादनाकुलैः सिन्दूरकुट्टिमभूमीश्च मसृणयद्भिर्विनिहितसरसातर्पणहस्तान्विन्यस्तालक्तकपाटलांश्च चूताशोकपल्लवलाञ्छितशिखरानुद्वाहवितर्दिकास्तम्भानुत्तम्भयद्भिः प्रारब्धविविधव्यापारम्, आसूर्योदयाच्च प्रविष्टाभिः सतीभिः सुभगाभिः सुरूपाभिः सुवेशाभिरविधवाभिः सिन्दूररजोराजिराजितललाटाभिर्वधूवरगोत्रग्रहणगर्भाणि श्रुतिसुभगानि मङ्गलानि गायन्तीभिर्बहुविधवर्णकादिग्धाङ्गुलीभिर्ग्रीवासूत्राणि च चित्रयन्तीभिश्चित्रपत्त्रलतालेख्यकुशलाभिः कलशांश्च धवलिताञ्शीतलशाराजिरश्रेणीश्च मण्डयन्तीभिरभिन्नपुटकर्पासतूलपल्लवांश्च वैवाहिककङ्कणोर्णासूत्रसंनाहांश्च रञ्जयन्तीभिर्वलाशनाघृतघनीकृतकुङ्कुमकल्कमिश्रितांश्चाङ्गरागांल्लावण्यविशेषकान्ति च मुखालेपनानि कल्पयन्तीभिः कक्कोलमिश्राः सजातीफलाः स्फुरत्स्फीतस्फाटिककर्पूरशकलखचितान्तराला लवङ्गमाला रचयन्तीभिः समन्तात्सामन्तसीमन्तिनीभिर्व्याप्तम्, बहुविधभक्तिनिर्माणनिपुणपुराणपौरपुरंध्रिबध्यमानैर्बद्धैश्चाचारचतुरान्तःपुरजरतीजनितपूजाराजमानरजकरज्यमानै रक्तैश्चोभयपटान्तलग्नपरिजनप्रेङ्खोलितैश्छायासु शोष्यमाणैः शुष्कैश्च कुटिलक्रमरूपक्रियमाणपल्लवपरभागैरपरैरारब्धकुङ्कुमपङ्कस्थासकच्छुरणैरपरैरुब्जभुजिष्याभज्यमानभङ्गुरोत्तरीयैः क्षौमैश्च बादरैश्च दुकूलैश्च लालातन्तुजैश्चांशुकैश्च नेत्रैश्च निर्मोकनिभैरकठोररम्भागर्भकोमलैर्निःश्वासहार्यैः स्पर्शानुमेयैर्वासोभिः सर्वतः स्फुरद्भिरिन्द्रायुधसहस्रैरिव सञ्छादितम्, उज्ज्वलनिचोलकावगुण्ठ्यमानहंसकुलैश्च शयनीयैस्तारामुक्ताफलोपचीयमानैश्च कञ्चुकैरनेकोपयोगपाट्यमानैश्चापरिमितैः पट्टपटीसहस्रैरभिनवरागकोमलैर्दुकूलराजमानैश्च पटवितानैः स्तवरकनिवहनिरन्तरच्छाद्यमानसमस्तपटलैश्च मण्डपैरुचित्रनेत्रपटवेष्ट्यमानैश्च स्तम्भैरुज्ज्वलं रमणीयं चौत्सुक्यदं च मङ्गल्यं चासीद्राजकुलम्।

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१ 'प्रकोष्ठप्रतिष्ठाप्य०' अ. २ 'रजकमहादारजतरज्यमानैः' ब. ३ '०कोमलैर्दुकूल०' ब.

देवी तु यशोमती विवाहोत्सवपर्याकुलहृदया हृदयेन भर्तरि कुतूहलेन जामातरि स्नेहेन दुहितरि उपचारेण निमन्त्रितस्त्रीषु आदेशेन परिजने शरीरेण सञ्चरणे चक्षुषा कृताकृतप्रत्यवेक्षणेषु आनन्देन महोत्सवे एकापि बहुधा विभक्तेवाभवत्। भूपतिरप्युपर्युपरि विसर्जितोष्ट्रवामीजनितजामातृजोषः सत्यप्याज्ञासम्पादनदक्षे मुखेक्षणपरे परिजने समं पुत्राभ्यां दुहितृस्नेहविक्लवः सर्वं स्वयमकरोत्।

एवं च तस्मिन्नविधवामय[1] इव भवति राजकुले, मङ्गलमय इव जायमाने जीवलोके, चारणमयेष्विव लक्ष्यमाणेषु दिङ्मुखेषु, पटहमय इव कृतेऽन्तरिक्षे, भूषणमय इव भ्रमति परिजने, बान्धवमय इव दृश्यमाने सर्गे, निर्वृत्तिमय इवोपलक्ष्यमाणे काले, लक्ष्मीमय इव विजृम्भमाणे महोत्सवे, निधान इव सुखस्य फल इव जन्मनः परिणाम इव पुण्यस्य यौवन इव विभूतेर्यौवराज्य इव प्रीतेः सिद्धिकाल इव मनोरथस्य वर्तमाने, गण्यमान इव जनाङ्गुलीभिः, आलोक्यमान इव मार्गध्वजैः, प्रत्युद्गम्यमान इव मङ्गल्यवाद्यप्रतिशब्दकैः, आहूयमान इव मौहूर्तिकैः, आकृष्यमाण इव मनोरथैः, परिष्वज्यमान इव वधूसखीहृदयैराजगाम विवाहदिवसः। प्रातरेव प्रतीहारैः समुत्सारितनिखिलानिबद्धलोकं विविक्तमक्रियत राजकुलम्।

अथ महाप्रतीहारः प्रविश्य नृपसमीपम् 'देव, जामातुरन्तिकात्ताम्बूलदायकः पारिजातकनामा संप्राप्तः' इत्यभिधाय स्वाकारं युवानमदर्शयत्। राजा तु तं दूरादेव जामातृबहुमानाद्दर्शितादरः 'बालक, कच्चित्कुशली ग्रहवर्मा' इति पप्रच्छ। असौ तु समाकर्णितनराधिपध्वनिर्धावमानः कतिचित्पदान्युपसृत्य प्रसार्य च बाहू सेवाचतुरश्चिरं वसुन्धरायां निधाय मूर्धानमुत्थाय 'देव, कुशली यथाज्ञापयस्यर्चयति च देवं नमस्कारेण' इति व्यज्ञापयत्। आगतजामातृनिवेदनागतं च तं ज्ञात्वा कृतसत्कारं राजा 'यामिन्याः प्रथमे यामे विवाहकालात्ययकृतो यथा न भवति दोषः[2]' इति सन्दिश्य प्रतीपं प्राहिणोत्।

अथ सकलकमलवनलक्ष्मीं वधूमुख इव सञ्चार्य समवसिते वासरे, विवाहदिवसश्रियः पादपल्लव इव रज्यमाने सवितरि, वधूवरानुरागलघूकृतप्रेमलज्जितेष्विव विघटमानेषु चक्रवाकमिथुनेषु, सौभाग्यध्वज इव रक्तांशुकसुकुमारवपुषि नभसि स्फुरति संध्यारागे, कपोतकण्ठकर्बुरे वरयात्रागमनरजसीव कलुषयति दिङ्मुखानि तिमिरे, लग्नसम्पादनसज्ज इवोजिहाने ज्योतिर्गणे, विवाहमङ्गलकलश इवोदयशिखरिणा समुत्क्षिप्यमाणे वर्धमानधवलच्छाये ताराधिपमण्डले वधूवदनलावण्यज्योत्स्नापरिपीततमसि प्रदोषे वृथोदितमुपहसत्स्विव रजनिकरमुत्तानितमुखेषु कुमुदवनेष्वाजगाम मुहुर्मुहु-

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१ 'अविधवाधवे' ब. २ 'दोषस्तथा विधीयतामिति' ब.

रुल्लासितस्फारस्फुरितारुणचामरैर्मनोरथैरिवोत्थितरागाग्रपल्लवैः पुरो धावमानैः पादातैरुत्कर्णकटकहयप्रतिहेषितदीयमानस्वागतैरिव वाजिनां वृन्दैश्चापूरितदिग्भागश्चलत्कर्णचामराणां चामीकरमयसर्वोपकरणानां वर्णकलम्बिनां वलिनां घण्टाटाङ्कारिणां करिणां घटाभिः घटयन्निव पुनरिन्दूदयविलीनमन्धकारं नक्षत्रमालामण्डितमुखीं करिणीं निशाकर इव पौरन्दरीं दिशमारूढः प्रकटितविविधविहगविरुतैस्तालावचरचारणैः पुरःसरैर्बालो वसन्त इवोपवनैः क्रियमाणकोलाहलो गन्धतैलावसेकसुगन्धिना दीपिकाचक्रवालस्यालोकेन कुङ्कुमपटवासधूलिपटलेनेव पिञ्जरीकुर्वन्सकलं लोकमुत्फुल्लमल्लिकामुण्डमालामध्याध्यासितकुसुमशेखरेण शिरसा हसन्निव सपरिवेशं क्षपाकरं कौमुदीप्रदोषमात्मरूपनिर्जितमकरकेतुकरापहृतेन कार्मुकेणेव कौसुमेन दाम्ना विरचितवैकक्ष्यकविलासः कुसुमसौरभगर्वभ्रान्तभ्रमरकुलकलप्रलापसुभगः पारिजात इव जातः श्रिया सह पुनरवतारितो मेदिनीं नववधूवदनावलोकनकुतूहलेनेव कृष्यमाणहृदयः पतन्निव मुखेन प्रत्यासन्नलग्नो ग्रहवर्मा ।

राजा तु तमुपद्वारमागतं चरणाभ्यामेव राजचक्रानुगम्यमानः ससुतः प्रत्युज्जगाम । अवतीर्णं च तं कृतनमस्कारं मन्मथमिव माधवः प्रसारितभुजो गाढमालिलिङ्ग । यथाक्रमं परिष्वक्तराज्यवर्धनहर्षं च हस्ते गृहीत्वाभ्यन्तरं निन्ये । स्वनिर्विशेषासनदानादिना चैनमुपचारेणोपचचार ।

नचिराच्च गम्भीरनामा नृपतेः प्रणयी विद्वान्द्विजन्मा ग्रहवर्माणमुवाच—'तात, त्वां प्राप्य चिरात्खलु राज्यश्रिया घटितौ तेजोमयौ सकलजगद्गीयमानबुधकर्णानन्दकारिगुणगणौ सोमसूर्यवंशाविव पुष्पभूतिमुखरवंशौ । प्रथममेव कौस्तुभमणिरिव गुणैः स्थितोऽसि हृदये देवस्य । इदानीं तु शशीव शिरसा परमेश्वरेणासि वोढव्यो जातः' इति । एवं वदत्येव तस्मिन्नृपमुपसृत्य मौहूर्तिकाः 'देव, समासीदति लग्नवेला व्रजतु जामाता कौतुकगृहम्' इत्यूचुः । अथ नरेन्द्रेण 'उत्तिष्ठ गच्छ' इति गदितो ग्रहवर्मा प्रविश्यान्तःपुरं जामातृदर्शनकुतूहलिनीनां स्त्रीणां पतितानि लोचनसहस्राणि विकचनीलकुवलयवनानीव लङ्घयन्नाससाद कौतुकगृहद्वारम् । निवारितपरिजनश्च प्रविवेश ।

अथ तत्र कतिपयाप्तप्रियसखीस्वजनप्रमदाप्रायपरिवाराम्, अरुणांशुकावगुण्ठितमुखीं प्रभातसंध्यामिव स्वप्रभया निष्प्रभान्प्रदीपकान्कुर्वाणाम्, अतिसौकुमार्यशङ्कितेनेव यौवनेन नातिनिर्भरमुपगूढाम्, साध्वसनिरुध्यमानहृदयदेशदुःखमुत्कैर्निभृतायतैः श्वसितैरपयान्तं कुमारभावमिवानुशोचन्तीम्, अत्युत्कम्पिनीं पतनभियेव त्रपया निष्पन्दं धार्यमाणाम्, हस्तं तामरसप्रतिपक्षमासन्नग्रहणं शशिनमिव रोहिणीं भयवेपमानमानसामवलोकयन्तीम्,

चन्दनधवलतनुलतां ज्योत्स्नादानसञ्चितलावण्यात्कुमुदिनीगर्भादिव प्रसूताम्, कुसुमामोदनिर्हारिणीं वसन्तहृदयादिव निर्गताम्, निःश्वासपरिमलाकृष्टमधुकरकुलां मलयमारुतादिवोत्पन्नाम्, कृतकन्दर्पानुसरणां रतिमिव पुनर्जाताम्, प्रभालावण्यमदसौरभमाधुर्यैः कौस्तुभशशिमदिरापारिजातामृतप्रभवैः सर्वरत्नगुणैरपरामिव सुरासुररुपा रत्नाकरेण कल्पितां श्रियम्, स्निग्धेन वालिकालोकेन सितसिन्धुवारकुसुममञ्जरीभिरिव मुक्तादीधितिभिः कल्पितकर्णावतंसाम्, कर्णाभरणमरकतप्रभाहरितशाद्वलेन कपोलस्थलीतलेन विनोदयन्तीमिव हारिणीं लोचनच्छायाम्, अधोमुखीं वरकौतुकालोकनाकुलं मुहुर्मुहुः कृतमुखोन्नमनप्रयत्नं सखीजनं हृदयं च निर्भर्त्सयन्तीं वधूमपश्यत्।

प्रविशन्तमेव तं हृदयचौरं वध्वा समर्पितं जग्राह कन्दर्पः। परिहासस्मेरमुखीभिश्च नारीभिः कौतुकगृहे यद्यत्कार्यते जामाता तत्तत्सर्वमतिपेशलं चकार। कृतपरिणयानुरूपवेशपरिग्रहां गृहीत्वा करे वधूं निर्जगाम। जगाम च नवसुधाधवलां निमन्त्रितागतैस्तुपारशैलोपत्यकामिव त्र्यम्बकाम्बिकाविवाहाहूतैर्भूभृद्भिः परिवृताम्, सेकसुकुमारयवाङ्कुरदन्तुरैः पञ्चास्यैः कलशैः कोमलवर्णिकाविचित्रैरमित्रमुखैश्च मङ्गल्यफलहस्ताभिरञ्जलिकारिकाभिरुद्भासितपर्यन्ताम्, उपाध्यायोपधीयमानेन्धनधूमायमानाग्निसन्धुक्षणाक्षणिकोपद्रष्टृद्विजाम्, उपक्रशानुनिहितानुपहतहरितकुशाम्, संनिहितदृषदजिनाज्यस्रुक्समित्पूलीनिवहाम्, नूतनशूर्पार्पितश्यामलशमीपलाशमिश्रलाजहासिनीं वेदीम्। आरुरोह च तां दिवमिव सज्योत्स्नः शशी। समुत्ससर्प च वेल्लितारुणशिखापल्लवस्य शिखिनः कुसुमायुध इव रतिद्वितीयो रक्ताशोकस्य समीपम्। हुते च हुतभुजि दक्षिणावर्तप्रवृत्ताभिर्वधूवदनविलोकनकुतूहलिनीभिरिव ज्वालाभिरेव सह प्रदक्षिणं बभ्राम। पात्यमाने च लाजाञ्जलौ नखमयूखधवलिततनुरदृष्टपूर्ववधूवररूपविस्मयस्मेर इवादृश्यत विभावसुः।

अत्रान्तरे स्वच्छकपोलोदरसंक्रान्तमनलप्रतिबिम्बमिव निर्वापयन्ती स्थूलमुक्ताफलविमलबाष्पबिन्दुसन्दोहदर्शितदुर्दिना निर्वेदनविकारं रुरोद वधूः। उदश्रुविलोचनानां च बान्धववधूनामुदपादि महानाक्रन्दः। परिसमापितवैवाहिकक्रियाकलापस्तु जामाता वध्वा समं प्रणनाम श्वशुरौ। प्रविवेश च द्वारपक्षलिखितरतिप्रीतिदैवतं प्रणयिभिरिव प्रथमप्रविष्टैरलिकुलैः कृतकोलाहलम्, अलिकुलपक्षपवनप्रेङ्खोलितैः कर्णोत्पलप्रहारभयप्रकम्पितैरिव मङ्गलप्रदीपैः प्रकाशितम्, एकदेशलिखितस्तबकितरक्ताशोकतरुतलभाजाधिज्यचापेन तिर्यक्कूणितनेत्रत्रिभागेण शरमृजूकुर्वता कामदेवेनाधिष्ठितम्, एकपार्श्वन्यस्तेन काञ्चनाचामरुकेणेतरपार्श्ववर्तिन्या च दान्तशफरुकधारिण्या कनकपुत्रिकया साक्षाल्लक्ष्म्येवोद्दण्डपुण्डरीकहस्तया सनाथेन सोपधानेन स्वास्तीर्णेन

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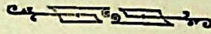
१ 'प्रदक्षिणा०' ब. २ 'कान्चनावामनकेन' ब.

शयनेन शोभमानम्, शयनशिरोभागस्थितेन च कृतकुमुदशोभेन कुसुमायुधसाहायकायागतेन शशिनेव निद्राकलशेन राजतेन विराजमानं वासगृहम्।

तत्र च ह्रीताया नववधूकायाः पराङ्मुखप्रसुप्ताया मणिभित्तिदर्पणेषु मुखप्रतिबिम्बानि प्रथमालापाकर्णनकौतुकागतगृहदेवताननानीव मणिगवाक्षकेषु वीक्षमाणः क्षणदां निन्ये। स्थित्वा च श्वशुरकुले शीलेनामृतमिव श्वश्रूहृदये वर्षन्नभिनवाभिनवोपचारैरपुनरुक्तान्यानन्दमयानि दश दिनानि स्थित्वा दत्त्वा राजदौवारिकमिव राजकुले रणरणकं यौतकनिवेदितानीव शम्बलान्यादाय हृदयानि सर्वलोकस्य कथं कथमपि विसर्जितो नृपेण वध्वा सह स्वदेशमगमदिति।

इति श्रीबाणभट्टकृतौ हर्षचरिते चक्रवर्तिजन्मवर्णनं नाम
चतुर्थ उच्छ्वासः।

पञ्चम उच्छ्वासः ।



नियतिर्विधाय पुंसां प्रथमं सुखमुपरि दारुणं दुःखम् ।
कृत्वालोकं तरला तडिदिव वज्रं निपातयति ॥ १ ॥

पातयति महापुरुषान्समसेव बहूननादरेणैव ।
परिवर्तमान एकः कालः शैलानिवानन्तः ॥ २ ॥

अथ कदाचिद्राजा राज्यवर्धनं कवचहरमाहूय हूर्णान्हन्तुं हरिणानिव हरिर्हरिणेशकिशोरकमपरिमितबलानुयातं चिरन्तनैरमात्यैरनुरक्तैश्च महासामन्तैः कृत्वा साभिसरमुत्तरापथं प्राहिणोत् ।

प्रयान्तं च तं देवो हर्षः कतिचित्प्रयाणकानि तुरङ्गैरनुवव्राज । प्रविष्टे च कैलासप्रभाभासिनीं ककुभं भ्रातरि वर्तमानो नवे वयसि विक्रमरसानुरोधिनि केसरिशरभशार्दूलवराहबहुलेषु तुषारशैलोपकण्ठेपूत्कण्ठमानवनदेवताकटाक्षांशुशारितशरीरकान्तिः क्रीडन्मृगयां मृगलोचनः कतिपयान्यहानि बहिरेव व्यलम्बत । चकार चाकर्णान्ताकृष्टकार्मुकनिर्गतभासुरभल्लवर्षी स्वल्पीयोभिरेव दिवसैर्निःश्वापदान्यरण्यानि । एकदा तु वासतेय्यास्तुरीये यामे प्रत्युषस्येव स्वप्ने चटुलज्वालापुञ्जपिञ्जरीकृतसकलककुभा दुर्निवारेण दवहुतभुजा दह्यमानं केसरिणमद्राक्षीत् । तस्मिन्नेव च दावदहने समुत्सृज्य शावकानुप्लुत्य चात्मानं पातयन्तीं सिंहीमपश्यत् । आसीच्चास्य चेतसि—'लोके हि लोहेभ्यः कठिनतराः खलु स्नेहमया बन्धनपाशाः, यदाकृष्टास्तिर्यञ्चोऽप्येवमाचरन्ति' इति । प्रबुद्धस्य चास्य मुहुर्मुहुर्दक्षिणेतरमक्षि पस्पन्दे । गात्रेषु चाकस्मादेव वेपथुर्विपप्रथे । निर्निमित्तमेवान्तर्बन्धनस्थानाच्चचालेव हृदयम् । अकारणादेव चाजायत गरीयसी दुःखासिका । किमिदमिति च समुत्पन्नविविधविकल्पविमथितमतिरपगतधृतिश्चिन्तावनमितवदनः स्तिमिततारकेण चक्षुषा समुद्भिद्यमानस्थलकमलिनीवनामिव चकार चकोरेक्षणः क्षणं क्षौणीम् । अह्नि च तस्मिञ्शून्येनैव च चेतसा चिक्रीड मृगयाम् । आरोहति च हरितहये मध्यमह्नो भवनमागत्योभयतो मन्दमन्दं संवाह्यमानतनुतालवृन्तः क्षितितलविततामतिशिशिरमलयजरसलवलुलितवपुषमिन्दुधवलोपधानधारिणीं वेत्रपट्टिकामधिशयानः साशङ्क एव तस्थौ ।

अथ दूरादेव लेखगर्भया नीलीरागमेचकरुचा चैलचीरिकया रचितमुण्डमालकम्, श्रमातपाभ्यामारोप्यमाणकायकालिमानमन्तर्गतेन शोकशिखिनाङ्गारतामिव नीयमानम्, अतित्वरागमनद्रुततरपदोद्धूयमानधूलिराजिव्याजेन राजवार्ताश्रवणकुतूहलिन्या मेदिन्येवानुगम्यमानम्, अभिमुखपवन-

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१ 'हूनान्' ब. २ 'निवर्तमानो' ब. ३ 'निःश्वासप्रदानि' ब. ४ 'चीरचीरिकया' अ.

प्रेङ्खत्प्रविततोत्तरीयपटप्रान्तवीज्यमानोभयपार्श्वमतित्वरया कृतपक्षमिवाशु परापतन्तम्, प्रेर्यमाणमिव पृष्ठतः स्वाम्यादेशेन, कृष्यमाणमिव पुरस्तादायतैः श्रमश्वासमोक्षैः, खिद्यल्ललाटतटघटमानप्रतिबिम्बकेन कार्यकौतुकादपह्रियमाणलेखमिव भास्वता, संभ्रमभ्रष्टैरिवेन्द्रियैः शून्यीकृतशरीरम्, लेखार्पितप्रयोजनगौरवादिव समेऽपि वर्त्मनि शून्यहृदयतया स्खलन्तम्, कालमेघशकलमिव पतिष्यतो दुर्वार्तावज्रस्य, धूमपल्लवमिव ज्वलिष्यतः शोकज्वलनस्य, वीजमिव फलिष्यतो दुष्कृतशालेरनिमित्तभूतदीर्घाध्वगं कुरङ्गकनामानमायान्तमद्राक्षीत्।

दृष्ट्वा च पूर्वनिमित्तपरस्पराविर्भावितभीतिरसिद्यत हृदयेन। कुरङ्गकस्तु कृतप्रणामः समुपसृत्य प्रथममाननलग्नं विषादमुपनिन्ये, पश्चाल्लेखम्। तं च देवो हर्षः स्वयमेवादायावाचयत्। लेखार्थेनैव च समं गृहीत्वा हृदयेन सन्तापमवग्रहरूपोऽभ्यधात्—'कुरङ्गक, किं मान्द्यं तातस्य' इति। स चक्षुषा वाष्पजलविन्दुभिर्मुखेन च खञ्जाक्षरैः क्षरद्भिर्युगपदाचचक्षे—'देव दाहज्वरो महान्' इति। तच्चाकर्ण्य सहसा सहस्रधेवास्य हृदयं पफाल। कृताचमनश्च जनयितुरायुष्कामोऽपरिमितमणिकनकरजतजातमात्मपरिवर्हमशेषं ब्राह्मणसादकरोत्। अभुक्त एवोच्चचाल। 'दापय वाजिनः पर्याणम्' इति च पुरःस्थितं शिरःकृपाणं बिभ्राणं बभाण युवानम्। वेपमानहृदयश्च संभ्रमप्रधावितपरिवर्धकोपनीतमारुह्य तुरङ्गमेकाक्येव प्रावर्तत।

अकाण्डप्रयाणसंज्ञाशङ्खक्षुभितं तु संभ्रमात्सज्जीभूतमुद्धूतमुखरखुररवभरितसकलभुवनविवरमागत्यागत्य सर्वाभ्यो दिग्भ्यो धावमानमश्वीयमढौकत। प्रस्थितस्य चास्य प्रदक्षिणेतरं प्रयान्तो विनाशमुपस्थितं राजसिंहस्य हरिणाः प्रकटयांबभूवुः। अशिशिररश्मिमण्डलाभिमुखश्च हृदयमवदारयन्निव दावशुष्के दारुणि दारुणं रराण वायसः। कज्जलमय इव वहुदिवसमुपचितवहलमलपटलमलिनिततनुरभिमुखमाजगाम शिखिपिच्छालाञ्छनो नग्नाटकः। दुर्निमित्तैरनभिनन्द्यमानगमनश्च नितरामशङ्कत हृदयेन पितृस्नेहाहितम्रदिम्ना च तत्तदुपेक्षमाणस्तुरङ्गमस्कन्धवद्धलक्ष्यं चक्षुरविचलं दधानो दुःसमवसितहसितसङ्कथस्तूर्ष्णीभूतेन भूपाललोकेनानुगम्यमानो वहुयोजनसम्पिण्डितमध्वानमेकेनैवाह्ना समलङ्घयत्।

उपलब्धनरेन्द्रमान्द्यवार्ताविषण्ण इव नष्टतेजस्यधोमुखीभवति भगवति भानुमति भण्डिप्रमुखेन प्रणयिना राजपुत्रलोकेन वहुशो विज्ञाप्यमानोऽपि नाहारमकरोत्। पुरःप्रवृत्तप्रतीहारगृह्यमाणग्रामीणपरम्पराप्रकटितप्रगुणवर्त्मा च वहन्नेव निन्ये निशाम्।

अन्यस्मिन्नहनि मध्यन्दिने विगतजयशब्दम्, अस्तमिततूर्यनादम्, उपसंहृतगीतम्, उत्सारितोत्सवम्, अप्रगीतचारणम्, अप्रसारितापणपण्यम्,

१ 'उत्तरीयकर्पट' ब.

स्थानस्थानेषु पवनवलकुटिलाभिः कोटिहोमधूमलेखाभिरुल्लसन्तीभिर्यममहिषविषाणकोटिभिरिवोल्लिख्यमानम्, कृतान्तपाशवागुराभिरिवावेष्ट्यमानम्, उपरि कालमहिषालङ्कारकालायसकिङ्किणीभिरिव कटु क्वणन्तीभिर्दिवसं वायसमण्डलीभिर्भ्रमन्तीभिरावेद्यमानप्रत्यासन्नाशुभम्, क्वचित्प्रतिशायितस्निग्धबान्धवाराध्यमानाहिर्बुध्न्यम्, क्वचिद्दीपिका[१]दह्यमानकुलपुत्रकप्रसाद्यमानमातृमण्डलम्, क्वचिन्मुण्डोपहाराहरणोद्यतद्रविडप्रार्थ्यमानामर्दकम्, क्वचिदान्ध्रोद्क्रियमाणबाहुवप्रोपयाच्यमानचण्डिकम्, अन्यत्र शिरोविधृतविलीयमान[२]गुग्गुलुविकलनवसेवकानुनीयमानमहाकालम्, अपरत्र निशितशस्त्रीनिकृत्तात्ममांसहोमप्रसक्ताप्तवर्गम्, अपरत्र प्रकाशनरपतिकुमारकक्रियमाणमहामांसविक्रयप्रक्रमम्, उपहतमिव श्मशानपांशुभिरमङ्गलैरिव परिगृहीतम्, यातुधानैरिव विध्वस्तम्, कलिकालेनेव कवलितम्, पापपटलैरिव सञ्छादितम्, अधर्मविक्षेपैरिव लुण्ठितम्, अनित्यताधिकारै[३]रिवाक्रान्तम्, नियतिविलासैरिवात्मीकृतम्, शून्यमिव सुप्तमिव मुषितमिव विलक्षितमिव छलितमिव मूर्छितमिव स्कन्धावारं समाससाद ।

प्रविशन्नेव च विपणिवर्त्मनि कुतूहलाकुलबहलबालकपरिवृतमूर्ध्वयष्टिविष्कम्भवितते वामहस्तवर्तिनि भीषणमहिषाधिरूढप्रेतनाथसनाथे चित्रवति पटे परलोकव्यतिकरमितरकरकलितेन शरकाण्डेन कथयन्तं यमपट्टिकं ददर्श । तेनैव च गीयमानं श्लोकमशृणोत्—

> 'मातापितृसहस्राणि पुत्रदारशतानि च ।
> युगे युगे व्यतीतानि कस्य ते कस्य वा भवान् ॥ ३ ॥' इति

तेन चाधिकतरमवदीर्यमाणहृदयः क्रमेण राजद्वारं प्रतिषिद्धसकललोकप्रवेशं ययौ । तुरगादवतीर्णश्चाभ्यन्तरान्निष्क्रामन्तमप्रसन्नमुखरागमुन्मुक्तमिवेन्द्रियैः सुषेणनामानं वैद्यकुमारकमद्राक्षीत् । कृतनमस्कारं चाप्राक्षीत्—'सुषेण, अस्ति तातस्य विशेषो न वा' इति । सोऽब्रवीत्—'नास्तीदानीं यदि भवेत्कुमारं दृष्ट्वा' इति । मन्दं मन्दं द्वारपालैः प्रणम्यमानश्च दीयमानसर्वस्वम्, पूज्यमानकुलदेवतम्, प्रारब्धामृतचरुपचनक्रियम्, क्रियमाणषडाहुतिहोमम्, हूयमानपृषदाज्यलवलिप्तप्रचलदूर्वापल्लवम्, पठ्यमानमहामायूरीप्रवर्त्यमानगृहशान्तिनिर्वर्त्यमानभूतरक्षाबलिविधानम्, प्रयतविप्रप्रस्तुतसंहिताजपम्, जप्यमानरुद्रैकादशीशब्दायमानशिवगृहम्, अतिशुचिशैवसम्पाद्यमानविरूपाक्षक्षीरकलशसहस्रस्नपनम्, अजिरोपविष्टैश्चानासादितस्वामिदर्शनदूयमानमानसैरभ्यन्तरनिष्पतितनिकटवर्तिपरिजननिवेद्यमानवार्तै[४]र्वार्तीभूतस्नानभोजनशयनैरुज्झितात्मसंस्कारमलिनवेशैर्लिखितैरिव निश्चलैर्नरपतिभिर्नीयमाननक्तन्दिवं दुःखदीनवदनेन च प्रघनेषु बद्धमण्डलेनोपांशुव्याहृतैः

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१ 'दीपिकादहनदह्यमान०' ब. २ 'विलीयमानबहलगलद्गुग्गुलु०' ब. ३ 'अनित्यताधिकारैः' ब. ४ '०वार्तैः' ब.

केनचिच्चिकित्सकदोषानुद्भावयता, केनचिदसाध्यव्याधिलक्षणपदानि पठता, केनचिद्दुःस्वप्नानावेदयता, केनचित्पिशाचवार्तां विवृण्वता, केनचित्कार्तान्तिकादेशान्प्रकाशयता, केनचिदुपलिङ्गानि गायता, अन्येनानित्यतां भावयता संसारं चापवदता कलिकालविलसितानि च निन्दता दैवं चोपालभमानेनापरेण धर्माय कुप्यता राजकुलदेवताश्चाधिक्षिपता, अपरेण क्लिष्टकुलपुत्रकभाग्यानि गर्हयता, बाह्यपरिजनेन कथ्यमानकष्टपार्थिवावस्थं राजकुलं विवेश ।

अविरलबाष्पपयःपरिप्लुतलोचनेन पितृपरिजनेन वीक्ष्यमाणो विविधौषधिद्रव्यद्रवगन्धगर्भमुत्क्वथतां क्वाथानां सर्पिषां तैलानां च पच्यमानानां गन्धमाजिघ्रन्नवाप तृतीयं कक्ष्यान्तरम् ।

तत्र चातिनिःशब्दे गृहावग्रहणीग्राहिबहुवेत्रिणि, त्रिगुणतिरस्करिणीतिरोहितसुवीथीपथे, पिहितपक्षद्वारके, परिहृतकपाटरटिते, घटितगवाक्षरक्षितमरुति, दूयमानपरिचारके, चरणताडनस्वनत्सोपानप्रकुपितप्रतीहारे, निभृतसंज्ञानिर्दिश्यमानसकलकर्मणि, नातिनिकटोपविष्टकङ्कटिनि, कोणस्थिताह्वानचकिताचमनवाहिनि, चन्द्रशालिकालीनमूकमौललोके, महाधिविधुरबान्धवाङ्गनावर्गगृहीतप्रच्छन्नप्रग्रीवके, सञ्जवनपुञ्जितोद्विग्नपरिजने, प्रविष्टकतिपयप्रणयिनि, गम्भीरज्वरारम्भभीतभिषजि, दुर्मनायमानमन्त्रिणि, मन्दायमानपुरोधसि, सीदत्सुहृदि, विद्राणविपश्चिति, सन्तप्तासामन्ते, विचित्तचामरग्राहिणि, दुःखक्षामशिरोरक्षिणि, क्षीयमाणप्रसादवित्तमनोरथसम्पदि, स्वामिभक्तिपरित्यक्ताहारहीयमानबलविकलवल्लभभूभृति, क्षितितलपतितसकलरजनीजागरूकराजपुत्रकुमारके, कुलक्रमागतकुलपुत्रकनिवहोह्यमानशुचिशोकसङ्कुचितकञ्चुकिनि, निरानन्दवन्दिनि, निःश्वसन्निराशासन्नसेवके, निःसृतताम्बूलधूसराधरवारयोषिति, विलक्षवैद्योपदिश्यमानपथ्याहरणावहितपौरोगवे, अनुजीविपीयमानोच्चंपकधारावारिविनोद्यमानास्यशोषरुजि, राजाभिलाषभोज्यमानबहुभुजि, भेषजसामग्रीसम्पादनव्यग्रसमग्रव्यवहारिणि, मुहुर्मुहुराहूयमानतोयकर्मान्तिकानुमितघोरातुरतृषि, तुषारपरिकरितकरकशिशिरीक्रियमाणोदश्विति, श्वेतार्द्रकर्पटार्पितकर्पूरपरागशीतलीकृतशलाके, नाश्यानपङ्कलिप्यमाननवभाण्डगतगण्डूषग्रहणमस्तुनि, तिम्यत्कोमलकमलिनीपलाशप्रावृतमृदुमृणालके, सनालनीलोत्पलपूलीसनाथसलिलपानभाजनभुवि, धारानिपातनिर्वाप्यमाणक्वथिताम्भसि, पटुपाटलशर्करामोदमुचि, मञ्चकाश्रितसिकतिलकर्करीविश्रान्तान्तरचक्षुषि, सरसशैवलवलयितगलद्गोलयन्त्रके, गल्वर्कशालाजिरोल्लासितलाजसक्तुनिपीतमसारपारीपरिगृहीतकर्कशर्करे, शिशिरौषधरसचूर्णावकीर्णस्फटिकशुक्तिशङ्खसञ्चये, सञ्चितप्रचुरप्राचीनामलकमातुलुङ्गद्राक्षादाडिमादिफले, प्रतिग्राहितविप्रविप्रकीर्यमाणशान्त्युदकविप्रुषि, प्रेष्यापेष्यमाणल-

१ 'पीयमानोच्चचपक' ब. २ '°श्विनि' ब. ३ 'सरल' अ.

ललाटलेपोपदिग्धद्वपदि धवलगृहे स्थितम्, परलोकविजयाय नीराज्यमानमिव ज्वरज्वलनेनानवरतपरिवर्तनैस्तरङ्गिणि शयनीये शेषमिव विपोष्मणा क्षीरोदन्वति विचेष्टमानम्, मुक्ताफलवालुकाधूलिधवलितं जलधिमिव क्षयकाले शुष्यन्तम्, कालेन कैलासमिव दशाननेनोद्ध्रियमाणम्, अविरतचन्दनचर्चापराणां परिचारकाणामत्युष्णावयवस्पर्शभस्मीभूतोदरैरिव धवलैः करैः स्पृश्यमानं लोकान्तरप्रस्थितम्, स्थास्नुना स्वयशसैव चन्दनानुलेपनच्छलेनापृच्छ्यमानम्, अविच्छिन्नदीयमानकमलकुमुदेन्दीवरदलं कालकटाक्षपत्तनशवलमिव शरीरमुद्वहन्तम्, निबिडदुकूलपट्टनिपीडितकेशान्तकथ्यमानकष्टवेदनानुबन्धं मूर्धानं धारयन्तम्, दुर्धरवेदनोन्नमन्नीलशिराजालककरालेन च कालाङ्गुलिलिख्यमानलेखाख्यातमरणावधिदिवससंख्यानेनेव ललाटफलकेन भयमुपजनयन्तम्, आसन्नयमदर्शनोद्वेगादिव च किंचिदन्तःप्रविष्टतारकं चक्षुर्दधानम्, शुष्यद्दशनपङ्क्तिप्रसूतधूसरदीधितितरङ्गिणीं मृगतृष्णिकामिवोष्णां निश्वासपरम्परामुद्वहन्तम्, अत्युष्णनिश्वासदग्धयेव श्यामायमानया रसनया निवेद्यमानदारुणसन्निपातारम्भम्, उरःस्थलस्थापितमणिमौक्तिकहारचन्दनचन्द्रकान्तं कृतान्तदूतदर्शनयोग्यमिवात्मानं कुर्वाणम्, अङ्गभङ्गवलनोत्क्षिप्तभुजयुगलम्, पर्यस्तहस्तनखमयूखैर्धारागृहमिव तापशान्तये रचयन्तम्, नेदिष्ठसलिलमणिकुट्टिमादर्शोदरेषु निपतद्भिः प्रतिबिम्बैरपि सन्तापातिशयमिव कथयन्तम्, स्पृशन्तीं प्रणयिनीमिव विश्रामभूमिं मूर्छामपि बहु मन्यमानम्, अन्तकाह्वानाक्षरैरिव सभयभिषग्दृष्टैररिष्टैराविष्टम्, महाप्रस्थानकाले स्वसन्तापसन्तानमाप्तहृदयेषु सञ्चारयन्तम्, अरतिपरिगृहीतमीर्ष्ययेव छायया मुच्यमानम्, उद्योगमिवोपद्रवाणाम्, सर्वास्त्रमोक्षमिव क्षामतायाः, हस्तीकृतं विहस्ततया, विषयीकृतं वैषम्येण, क्षेत्रीकृतं क्षयेण, गोचरीकृतं ग्लान्या, दष्टं दुःखासिकया, आत्मीकृतमस्वास्थ्येन, विधेयीकृतं व्याधिना, क्रोडीकृतं कालेन, लक्ष्यीकृतं दक्षिणाशया, पीतमिव पीडाभिः, जग्धमिव जागरेण, निगीर्णमिव वैवर्ण्येन, ग्रासीकृतं गात्रभङ्गेन, ह्रियमाणमिव विपद्भिः, वण्ट्यमानमिव वेदनाभिः, लुण्ठ्यमानमिव दुःखैः, आदिष्टितं दैवेन, निरूपितं नियत्या, घ्रातमनित्यत्वेन, अभिभूयमानमभावेन, परिकलितं परासुतया, दत्तावकाशं क्लेशस्य, निवासं वैमनस्यस्य, समीपे कालस्य, अन्तिकेऽन्त्योच्छ्वासस्य, मुखे महाप्रवासस्य, द्वारि दीर्घनिद्रायाः, जिह्वाग्रे जीवितेशस्य वर्तमानम्, विरलं वाचि, चलितं चेतसि, विह्वलं वपुषि, क्षीणमायुषि, प्रचुरं प्रलापे, सन्ततं श्वसिते, जितं जृम्भिकाभिः, पराधीनमाधिभिः, अनुबद्धमनुबन्धिकाभिः, पार्श्वोपविष्टयानवरतरोदनोच्छूननयनया गृहीतचामरिकयापि निश्वसितैरेव वीजयन्त्या विविधौषधिधूलिधूसरितशरीरया मुहुर्मुहुः 'आर्यपुत्र स्वपिषि' इति व्याहरन्त्या देव्या यशोमत्या शिरसि वक्षसि च स्पृश्यमानं पितरमद्राक्षीत् ।

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१ 'विश्वास०' अ. २ '०प्रयासस्य' अ.

दृष्ट्वा च प्रथमदुःखसम्पातमथ्यमानमतिराशङ्कित इव भागधेयेभ्यः समभवत् । अन्तकपुरवर्तिनमेव च पितरममन्यत । निराकृत इव चान्तःकरणेन क्षणमासीत् । अवधूतश्च धैर्येण, क्षेत्रीकृतः क्षोभेण, रिक्तीकृतो रत्या, विषयीकृतो विषादेन, पावकमयमिव हृदयमुद्वहन्, विषमविपदूषितानीव मुह्यन्तीन्द्रियाणि बिभ्राणः, तमसा रसातलमपि विशेषयन्, शून्यत्वेनाकाशमप्यतिशयानो नाविन्दत कर्तव्यम् । पस्पर्श च हृदयेन भियमुत्तमाङ्गेन च गाम् ।

अवनिपतिस्तु दूरादेव दृष्ट्वातिदयितं तनयं तदवस्थोऽपि निर्भरस्नेहावर्जितः प्रधावमानो मनसा प्रसार्य भुजौ 'एह्येहि' इत्याह्वयञ्शरीरार्धेन शयनादुदगात् । ससंभ्रममुपसृतं चैनं विनयावनम्रमुन्नमय्य बलादुरसि निवेश्य विशन्निव प्रेम्णा निशाकरमण्डलमध्यम्, मज्जन्निवामृतमये महासरसि, स्नापयन्निव[1] महति हरिचन्दनरसप्रस्रवणे, अभिषिच्यमान इव तुषाराद्रिद्रवेण, पीडयन्नङ्गैरङ्गानि, कपोलेन कपोलमवघट्टयन्, निमीलयन्पक्ष्माग्रग्रथिताजस्रास्रविस्राविणी विलोचने विस्मृतज्वरसंज्वरः सुचिरमालिलिङ्ग कथं कथमपि चिराद्विमुक्तमपसृत्य[2] कृतनमस्कारं प्रणतजननीकमुपागतमासीनं च शयनान्तिके पिबन्निव विगतनिमेषनिश्चलेन चक्षुषा व्यलोकयत् । पस्पर्श च पुनः पुनर्वेपथुमता पाणितलेन क्षयक्षामकण्ठश्च कृच्छ्रादिवावादीत्—'वत्स, कृशोऽसि' इति । भण्डिस्त्वकथयत्—'देव, तृतीयमहः कृताहारस्यास्याद्य' इति ।

तच्छ्रुत्वा बाष्पवेगगृह्यमाणाक्षरं कथं कथमप्यायतं निःश्वस्योवाच—'वत्स, जानामि त्वां पितृप्रियमतिमृदुहृदयम् । ईदृशेषु विधुरयति धीमतोऽपि धियमतिदुर्धरो बान्धवस्नेहः सर्वप्रमाथी यतो नार्हस्यतिमात्रमात्मानं शुचे दातुम्[3] । उद्दामदाहज्वरदग्धोऽपि दह्ये खल्वहमधिकतरमनेनायुष्मदाधिना । निशितमिव शस्त्रं तक्ष्णोति मां त्वदीयस्तनिमा । सुखं च राज्यं च वंशश्च प्राणाश्च परलोकश्च त्वयि मे स्थिताः । यथा मम तथा सर्वासां प्रजानाम् । त्वद्विधानां पीडाः पीडयन्ति सकलमेव भुवनतलम् । न ह्यल्पपुण्यभाजां वंशमलङ्कुर्वन्ति भवादृशाः । फलमस्यनेकजन्मान्तरोपार्जितस्याकलुषस्य कर्मणः । करतलगतमिव कथयन्ति चतुर्णामप्यर्णवानामाधिपत्यं ते लक्षणानि । त्वज्जन्मनैव कृतार्थोऽस्मि । निरभिलाषोऽस्मि जीवितव्ये । भिषगनुरोधः पाययति मामौषधम् । अपि च सर्वप्रजापुण्यैः सकलभुवनतलपरिपालनार्थमुत्पत्स्यमानानां भवादृशां जन्मग्रहणोपायः पितरौ । प्रजाभिस्तु बन्धुमन्तो राजानः, न ज्ञातिभिः । तदुत्तिष्ठ । कुरु पुनरेव सर्वाः क्रियाः । कृताहारे च त्वय्यहमपि स्वयमुपयोक्ष्ये पथ्यम्' इत्येवमभिहितस्य चास्य धक्ष्यन्निव हृदयमतितरां शोकानलः सन्दुधुक्षे[4] । क्षणमात्रं च स्थित्वा पित्रा पुनराहारार्थमादिश्यमानो धवलगृहादवततार । चकार च चेतसि—'अकाण्डे खल्वयं समु-

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१ 'स्नानिव' अ. २ 'उपसृत्य' अ. ३ 'अतो नार्हस्यात्मानम्' अ. ४ A omits this.

पस्थितो महाप्रलयो व्यभ्र इव वज्रपातः । सामान्योऽपि तावच्छोकः सोच्छ्वासं मरणम्, अनुपदिष्टौषधो महाव्याधिः, अभस्मीकरणोऽग्निप्रवेशः, अनुपरतस्यैव नरकवासः, निर्ज्योतिरङ्गारवर्षम्, अशकलीकरणं क्रकचदारणम्, अव्रणो वज्रसूचीपातः । किमुत विशेषाश्रितः । किमत्र करवाणि' इति ।

राजपुरुषेणाधिष्ठितश्च गत्वा स्वधाम धूममयानिव कृताश्रुपातान्, अग्निमयानिव जनितहृदयदाहान्, विषमयानिव दत्तमूर्छावेगान्, महापातकमयानिवोत्पादितघृणान्, क्षारमयानिवानीतवेदनान्, कतिचित्कवलानगृह्णात् । आचामंश्च चामरग्राहिणमादिदेश—'विज्ञायागच्छ कथमास्ते तातः' इति । गत्वा च प्रतिनिवृत्य च 'देव तथैव' इति विज्ञापितस्तेनागृहीतताम्बूल एवोत्ताम्यता मनसास्ताभिलाषिणि सवितरि सर्वानाहूयोपह्वरे वैद्याः किमस्मिन्नेवंविधे विधेयमधुनेति विषण्णहृदयः पप्रच्छ । ते तु व्यज्ञापयन्—'देव, धैर्यमवलम्बस्व । कतिपयैरेव वासरैः पुनः स्वां प्रकृतिमापन्नं श्रोष्यसि पितरम्' इति ।

तेषां तु भिषजां मध्ये पौनर्वसवो युवाष्टादशवर्षदेशीयस्तस्मिन्नेव राजकुले कुलक्रमागतो गतः पारमष्टाङ्गस्यायुर्वेदस्य भूभुजा सुतनिर्विशेषं लालितः प्रकृत्यैवातिपटीयस्या प्रज्ञया यथावद्विज्ञाता व्याधिस्वरूपाणां रसायनो नाम वैद्यकुमारकः सास्रस्तूष्णीमधोमुखोऽभूत् । पृष्टश्च राजसूनुना—'सखे रसायन, कथय तथ्यं यद्यसाध्विव पश्यसि' इति । सोऽब्रवीत्—'देव, श्वः प्रभाते यथावस्थितमावेदयितास्मि' इति ।

अत्रैव चान्तरे भवनकमलिनीपालः कोकमाश्वासयन्नपरवक्त्रमुच्चैरपठत्—

'विहग कुरु दृढं मनः स्वयं त्यज शुचमास्स्व विवेकवर्त्मनि ।
सह कमलसरोजिनीश्रिया श्रयति सुमेरुशिरो विरोचनः ॥ ४ ॥'

तच्चाकर्ण्य, वाङ्निमित्तज्ञः पितरि सुतरां जीविताशां शिथिलीचकार । गतेषु च भिषक्षु क्षतधृतिः क्षपामुखे क्षितिपालसमीपमेव पुनरारुरोह । तत्र च—'दाहो महान् । आहर हारान्हरिणि, मणिदर्पणान्मे देहे देहि वैदेहि, हिमलवैर्लिम्प ललाटं लीलावति, घनसारक्षोदधूलीर्निधेहि धवलाक्षि, निक्षिप चक्षुषि चन्द्रकान्तं कान्तिमति, कपोले कलय कुवलयं कलावति, चन्दनचर्चां रचय चारुमति, पाटय पटमास्तं पाटलिके, मन्दय दाहमिन्दुमति, अरविन्दैर्जनय जलार्द्रया मुदं मदिरावति, समुपनय मृणालानि मालति, तरलय तालवृन्तमावन्तिके, मूर्धानं धावमानं बधान बन्धुमति, कन्धरां धारय धारणिके, उरसि सशीकरं करं कुरु कुरङ्गवति, संवाहय बाहू बलाहिके, पीडय पादौ पद्मावति, गृहाण गाढमनङ्गसेने, का वेला विलासवति नैति निद्रा, कथाः कथय कुमुद्वति' इत्येवंप्रायान्पितुरालापाननवरतमाकर्णयन्दूयमानहृदयो दुःखदीर्घां जाग्रदेव निशामनैषीत् ।

उपसि चावतीर्य राजद्वारदेशोपसर्पिणा परिवर्धकेनोपस्थापितेऽपि तुरङ्गे चरणाभ्यामेवाजगाम स्वमन्दिरम्। तत्र च त्वरमाणो भ्रातुरागमनार्थमुपर्युपरि क्षिप्रपातिनो दीर्घाध्वगान्प्रजविनश्चोष्ट्रपालान्प्राहिणोत्। प्रक्षालितवदनश्च परिजनोपनीतमपि प्रतिकर्म नाग्रहीत्। अग्रतः स्थितानां राजपुत्रयूनां विमनसां 'रसायनो रसायनः' इति जल्पितमव्यक्तमश्रौषीत्। पर्यपृच्छच्च तान्—'भद्राः, कथयत किं रसायनः' इति। पृष्टाश्च ते सर्वे सममेव तूष्णींवभूवुर्भूयोभूयश्चानुवध्यमाना दुःखेन कथंकथमप्याचचक्षिरे—'देव, पावकं प्रविष्टः' इति। तच्च श्रुत्वा स्पृष्ट इवान्तस्तापेन सद्यो विवर्णतामगात्। उत्पाट्यमानमिव च न शशाक शोकान्धं धारयितुं हृदयम्। आसीच्चास्य चेतसि 'कामं स्वयं न भवति न तु श्रावयत्यप्रियं वचनमरतिकरमितर इवाभिजातो जनः। कृच्छ्रे च यथानेनानुष्ठितमुज्ज्वलीकृतमधिकतरं ज्वलनप्रवेशेन कल्याणप्रकृति कार्तस्वरमिव कौलपुत्रमस्य' इति। पुनश्चाचिन्तयत्—'समुचितमेवाथवा स्नेहस्येदम्। किमस्य तातो न तातः, किं वाम्बा न जननी, वयं न भ्रातरः। अन्यस्मिन्नपि तावत्स्वामिनि दुर्लभीभवति भवन्त्यसवो ध्रियमाणा ह्रीहेतवो लोके किमुतामृतमयेऽनुजीविनां निर्व्याजवान्धवेऽवन्ध्यप्रसादे सुगृहीतनाम्नि ताते। संप्रति सांप्रतमाचरितमनेनात्मानं दहता किं वास्याकल्पमवस्थितस्य स्थेयसो यशोमयस्य दह्यते। पतितः स केवलं दहने। दग्धास्तु वयम्। धन्यः खल्वसावग्रणीः पुण्यभाजाम्। अपुण्यभाक्त्विदमेव राजकुलं कुलपुत्रेण यत्तादृशा वियुक्तम्। अपि च ममापि कः खल्वेतेषां प्राणानां कार्यातिभारः कृतशेषो वा, का वा व्यापृतता, येन नाद्यापि निष्ठुराः प्राणाः प्रतिष्ठन्ते, को वान्तरायो हृदयस्य येन सहस्रधा न दलति' इति। दुःखार्तश्च न जगाम राजसद्म। समुत्ससर्ज च सर्वकार्याणि। शयनीये निपत्य उत्तरीयवाससा सोत्तमाङ्गमात्मानमवगुण्ठ्यातिष्ठत्।

इत्थंभूते च देवे हर्षे राजनि च तदवस्थे सर्वस्य लोकस्य कपोलेषु कीलिता इव कराः, लोचनेषु लेप्यमय्य इवाश्रुस्रुतयः, नासाग्रेषु ग्रथिता[1] इव दृष्टयः, कर्णेपूत्कीर्णा इव रुदितध्वनयः, जिह्वासु सहजानीव हाकष्टानि, लपनेषु पल्लवितानीव श्वसितानि, अधरेषु लिखितानीव परिदेवितपदानि, हृदयेषु निधानीकृतानीव दुःखान्यभवन्। उष्णाश्रुदाहभीतेव नाभजत नेत्रोदराणि निद्रा। निःश्वासवातविधुता इव व्यलीयन्त हासाः। निरवशेषदग्धेव च सन्तापेन न प्रावर्तत वाणी। कथास्वपि नाश्रूयन्त परिहासाः। क्वागमन्निति नाज्ञायन्त गीतगोष्ठ्यः। जन्मान्तरातीतानीव नास्मर्यन्त लास्यानि। स्वप्नेऽपि नागृह्यन्त प्रसाधनानि। वार्तापि नालभ्यतोपभोगानाम्। नामापि नाकीर्त्यताहारस्य। खपुष्पप्रतिमान्यासन्नापानमण्डलानि। लोकान्तरमिवानीयन्त बन्दिवाचः। युगान्तर इवावर्तन्त निर्वृतयः[2]। पुनरिवादह्यत शोकाग्निना मकरकेतुः।

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१ 'प्रथिताः' ब. २ 'निवृत्तयः' ब.

दिवापि नामुच्यन्त शयनानि । शनैः शनैश्च महापुरुषविनिपातपिशुनाः समं समन्तात्समुदभवन्भुवने भूयांसो भूपतेरभावाय भयमुत्पादयन्तो भूतानां महोत्पाताः ।

तथा हि । दोलायमानसकलकुलाचलचक्रवाला पत्या सार्धं गन्तुकामेव प्रथममचलद्धरित्री । धन्वन्तरेरिवान्तरे तस्मिन्स्मरन्तः परस्परास्फालनवाचालवीचयो विजुघूर्णिरेऽर्णवाः । भूभृदभावभीतानां विततशिखाकलापविकटकुटिलाः केशपाशा इवोर्ध्वीबभूवुर्धूमकेतवः ककुभाम् । धूमकेतुकरालितदिङ्मुखं दिक्पालारब्धायुष्कामहोमधूमधूम्रमिवाभवद्भुवनम् । अष्टभासि तप्तकालायसकुम्भवभ्रुणि भानुमण्डले भयङ्करकबन्धकायव्याजेन कोऽपि पार्थिवप्राणितार्थी पुरुषोपहारमिवोपजहार । ज्वलितपरिवेशमण्डलाभोगभास्वरो जिघृक्षाजृम्भमाणस्वर्भानुभयादुपरचिताग्निप्राकार इव प्रत्यदृश्यत श्वेतभानुः । अवनिपतिप्रतापप्रसाधिताः प्रथमतरकृतपावकप्रवेशा इवादह्यन्तानुरक्ता दिशः । स्रुतशोणितशीकरासारारुणिततनुरनुमरणाय प्रावृतपाटलांशुकपटेवादृश्यत वसुधावधूः । नराधिपविनाशसंभ्रमभीतैर्लोकपालैरिव कालायसकवाटपुटैरकालकालमेघपटलैररुध्यन्त दिग्द्वाराणि । प्रेतपतिप्रयाणप्रहताः पटवः पटहा इवारटन्तो हृदयस्फोटनाः पस्फायिरे निर्घातानां घोरा निर्घोषाः । निकटीभवद्यममहिषखुरपुटोद्धूता इव द्युमणिधाम धूसरीचक्रुः क्रमेलककचकपिलाः पांशुवृष्टयः । विरसविराविणीनामुन्मुखीनां शिखिनो ज्वालाः प्रतीच्छन्त्य इव पतन्तीरुल्का नभसो ववाशिरे शिवानां राजयः । राजधामनि धूमायमानकबरीविभागविभावितविकाराः प्रकीर्णकेशपाशप्रकाशितशोका इव प्राकाशन्त प्रतिमाः कुलदेवतानाम् । उपसिंहासनमाकुलं कालरात्रिविदूयमानवृजिनवेणीबन्धविभ्रमं विभ्राणं बभ्राम भ्रामरं पटलम् । अटतामन्तःपुरस्योपरि क्षणमपि न शशाम व्याक्रोशी वायसानाम् । श्वेतातपत्रमण्डलमध्याज्जीवितमिव राज्यस्य सरसपिशितपिण्डलोहितं चञ्चच्चञ्चुरुच्चैरुच्चखान खण्डं माणिक्यस्य कूजज्जरद्गृध्रः । महोत्पातदूयमानश्च कथमपि निनाय निशाम् ।

अन्यस्मिन्नहनि समीपमस्य राजकुलाद्द्रुतगतिवशविशीर्यमाणालङ्कारझङ्कारिणी विजयघोषणेव विषादस्याकुलचरणचलत्तुलाकोटिक्वणितवाचालिताभिरुद्ग्रीवाभिः किं किमिति पृच्छ्यमानेव दूरादेव भवनहंसीभिः, स्खलितविशालश्रोणिशिञ्जानरशनानुराविणीभिश्च बाष्पान्धा समुपदिश्यमानमार्गेव गृहसारसीभिः, अदृष्टकवाटपट्टसङ्घट्टस्फुटितललाटपट्टरुधिरपटलेन पटान्तेनेव रक्तांशुकस्य मुखमाच्छाद्य प्ररुदती, सन्तापबलविलीनकनकवलयरसधारामिव वेल्ललतामुत्सृजन्ती, मुखमरुत्तरङ्गितामुत्तरीयांशुकपटीं स्फुरन्तीं फणिनीव

१ 'विततशिखी०' अ. २ 'भयङ्करं कबन्ध०' ब. ३ 'पस्फायिरे निपततां' ब. ४ 'विसर०' अ. ५ 'पदान्तेनेव' ब.

निर्मोकमञ्जरीमाकर्षन्ती, नम्रांसस्रंसिनानिलविलोलेन नीलतमेन तमालपल्लवचीरचीवरेणेव शोकोचितेन धम्मिल्लरचनारहितेन शिरोरुहसञ्चयेन चञ्चता प्रावृतकुचा, कुचताडनपीडया समुच्छूनाताम्रश्यामतलं मुहुर्मुहुरत्युष्णाश्रुप्रमार्जनप्रदग्धमिव करकिशलयं धुनाना, चक्षुर्निर्झरे शीर्यंति स्नपयन्तीव शोकाग्निप्रवेशाय स्वकपोलतलप्रतिबिम्बितमासन्नलोकं, लोललोचनप्रवृत्तैस्तरलैस्तारकांशुभिः श्यामायमानमात्मदुःखेन दिवसमपि दहन्तीव 'क्व कुमारः, क्व कुमारः' इति प्रतिपुरुषं पृच्छन्ती वेलेति नाम्ना यशोमत्याः प्रतीहार्याजगाम । विषण्णलोकलोचनप्रत्युद्गता चोपसृत्य कुट्टिमन्यस्तहस्तयुगला गलन्तीभिः सिञ्चतीव शुष्यन्तं दशनदीधितिधाराभिराधूसरमधरमधोमुखी विज्ञापितवती—'देव, परित्रायस्व परित्रायस्व । जीवत्येव भर्तरि किमप्यध्यवसितं देव्या' इति ।

ततस्तदपरमाकर्ण्य च्युत इव सत्त्वेन, द्रुत इव दुःखेन, आचान्त इव चिन्तया, तुलित इव तापेन, अङ्कीकृत इवातङ्केनाप्रतिपत्तिरासीत् । आसीच्चास्य चेतसि—'प्रतिपन्नसंज्ञस्य बहुशोऽपि हृदये दुःखाभिषङ्गो निपतन्नश्मनीव लोहप्रहारः कठिने हुतभुजमुत्थापयति न तु भस्मसात्करोति मे निरनुक्रोशस्य कायम्' इति । उत्थाय च त्वरमाणोऽन्तःपुरमगात् । तत्र च मर्तुमुद्यतानां राजमहिषीणामशृणोद्दूरादेव 'तात चूत, चिन्तयात्मानं प्रवसति ते जननी । वत्स जातीगुच्छ, गच्छाम्यापृच्छस्व माम् । मया विनाद्यानाथा भवसि भगिनि भवनदाडिमलते । रक्ताशोक, मर्षणीयाः पादप्रहाराः कर्णपूरपल्लवभङ्गापराधाश्च । पुत्रक अन्तःपुरबालबकुलक वारुणीगण्डूषग्रहणदुर्ललित, दृष्टोऽसि । वत्से प्रियङ्गुलतिके, गाढमालिङ्ग मां दुर्लभा भवामि ते । भद्र भवनद्वारसहकारक, दातव्यो निवापतोयाञ्जलिरपत्यमसि । भ्रातः पञ्जरशुक, यथा न विस्मरसि माम्, किं व्याहरसि दूरीभूतास्मि ते । शारिके, स्वप्ने नः समागमः पुनर्भूयात् । मातः, मार्गलग्नं कस्य समर्पयामि गृहमयूरकम् । अम्ब, सुतवल्लालनीयमिदं हंसमिथुनं मन्दपुण्यया मया न सम्भावितोऽस्य चक्रवाकयुगलस्य विवाहोत्सवः । मातृवत्सले, निवर्तस्व गृहहरिणिके । समुपनय सौविदल्ल वल्लभवल्लकीं परिष्वजे तावदेनाम् । चन्द्रसेने, सुदृष्टः क्रियतामयं जनः । बिन्दुमति, इयं तेऽन्त्या वन्दना । चेटि, मुञ्च चरणौ । आर्ये कात्यायनिके, किं रोदिषि नीतास्मि दैवेन । तात कञ्चुकिन्, किं मामलक्षणां प्रदक्षिणीकरोषि । धात्रेयि, धारयात्मानं किं पादयोः पतसि । भगिनि, गृहाण मामपश्चिमां कण्ठे । कष्टं न दृष्टा प्रियसखी मलयवती । कुरङ्गवति, अयमामन्त्रणाञ्जलिः । सानुमति, अयमन्त्यः प्रणामः । कुवलयवति, एष तेऽवसानपरिष्वङ्गः । सख्यः, क्षन्तव्याः प्रणयकलहाः' इत्येवंप्रायानालापान् ।

दह्यमानश्रवणश्च तैः प्रविशन्नेव निर्यान्तीं दत्तसर्वस्वापतेयां गृहीतमरणप्रसाधनाम्, जानकीमिव जातवेदसं पत्युः पुरः प्रवेक्ष्यन्तीम्, प्रत्यग्रस्ना-

नार्द्रदेहतया श्रियमिव भगवतीं सद्यः समुद्रादुत्थिताम्, कुसुम्भबभ्रुणी वाससी दिवमिव तेजसी सांध्ये दधानाम्, ताम्बूलदिग्धरागान्धकाराधर-प्रभापटलपाटलं पट्टांशुकमिव विधवामरणचिह्नमङ्गलमुद्वहन्तीम्, रक्तकण्ठ-सूत्रेण कुचान्तरावलम्बिना स्फुटितहृदयविगलितरुधिरधाराशङ्कां कुर्वतीम्, तिर्यक्कुटिलकुण्डलकोटिकण्टकाकृष्टतन्तुना हारेण वलितेन सितांशुकपाशेनेव कण्ठमुत्पीडयन्तीम्, सरसकुङ्कुमाङ्गरागतया कवलितामिव दिधक्षता चिता-र्चिष्मता, चितानलार्चनकुसुमैरिव धवलधवलैरश्रुबिन्दुभिरंशुकोत्सङ्गमापूरय-न्तीम्, गृहदेवतामन्त्रणबलिमिव वलयैर्विगलद्भिः पदे पदे विकिरन्तीम्, आ-प्रपदीनां कण्ठे गुणकुसुममालां यमदोलामिवारूढाम्, अन्तर्गुञ्जन्मधुकरमु-खरेणामन्त्र्यमाणलोचनोत्पलामिव कर्णोत्पलेन, प्रदक्षिणीक्रियमाणामिव मणि-नूपुरबन्धुभिर्बद्धमण्डलं भ्रमद्भिर्भवनहंसैः, संनिहितप्राणसमं मरणाय चित्त-मिव चित्रफलकमविचलं धारयन्तीम्, अर्चाबद्धोद्धूयमानधवलपुष्पदामकाम्, पतिव्रतापताकामिव पतिप्रासयष्टिमिष्टामुपगूहमानाम्, बन्धोरिव निज-चारित्रधवलस्य नृपातपत्रस्य पुरो नेत्रोदकमुत्सृजन्तीम्, पत्युः पादपतन-समुद्गमदभ्यधिकबाष्पाम्भःप्रवाहप्रतिरुद्धदृशः कथमपि प्रतिपन्नादेशान्सचि-वान्सन्दिशन्तीम्, अनुनयनिवर्तितविधुरवृद्धबन्धुवर्गवर्धमानध्वनिभिर्गृहाक्र-न्दैराकृष्यमाणश्रवणाम्, भर्तृभाषितनिभैः पञ्जरसिंहव्याहृतैर्ह्रियमाणहृदयाम्, धात्र्या भर्तृभक्त्या च निजया प्रसाधिताम्, जरत्या मूर्च्छया च संस्तुतया धार्यमाणाम्, सख्या पीडया च व्यसनसङ्गतया समालिङ्गिताम्, परिजनेन सन्तापेन च गृहीतसर्वावयवेन परीताम्, कुलपुत्रैरुच्छ्वसितैश्च[1] महत्तरैरधिष्ठि-ताम्, कञ्चुकिभिर्दुःखैश्चातिवृद्धैरनुगताम्, भूपालवल्लभान्कौलेयकानपि सा-स्रमालोकयन्तीम्, सपत्नीनामपि पादयोः पतन्तीम्, चित्रपुत्रिका अप्याम-न्त्र्यमाणाम्, गृहपतत्त्रिणामप्यञ्जलिं पुरस्तादुपरचयन्तीम्, पशूनप्यापृच्छय-मानाम्, भवनपादपानपि परिष्वजमानां मातरं ददर्श ।

दूरादेव च बाष्पायमाणदृष्टिरभ्यधात्—'अम्ब, त्वमपि मां मन्दपुण्यं त्यजसि । प्रसीद । निवर्तस्व' इत्यभिदधान एव च सस्नेहमिव नूपुरमणि-मरीचिभिश्चुम्ब्यमानचूडश्चरणयोर्न्यपतत् । देवी तु यशोमती तथा तिष्ठति पादनिहितशिरसि विमनसि कनीयसि प्रेयसि तनये गुरुणा गिरिणेवोद्वेगा-वेगेनावष्टभ्यमाना, मूर्च्छान्धतमसं रसातलमिव प्रविशन्ती, बाष्पप्रवाहेणेव चिरनिरोधसम्पिण्डितेन स्नेहसम्भारेण निर्भराविर्भूतेनाभिभूयमाना, कृतप्रय-त्नापि निवारयितुं न शशाक बाष्पोत्पतनम् । उत्कटकुचोत्कम्पप्रकटितासह्य-शोकाकूता च गद्गदिकागृह्यमाणगलविकला निःसामान्यमन्युतरलीक्रियमाणा-धरोद्देशा पुनरुक्तस्फुरणनिबिडितनासापुटा निमील्य नयने नयनाम्भःसेक-प्लवेन प्लावयन्ती विमलौ कपोलौ सञ्छाद्य करनखमयूखमालाखचिततनुना

[1] 'कुलपुत्रोच्छ्वसितैश्च' ब.

तन्वन्तरनिर्गच्छदच्छास्रस्रोतसेवांशुकपटान्तेन किंचिदुत्तानितं वदनेन्दुं दूयमानमानसा स्मरन्ती प्रस्नुतस्तनी प्रसवदिवसादारभ्य सकलमङ्कशायिनः शैशवमस्य ज्ञातिगृहगतहृदया 'अम्ब, तात, न पश्यतं पापां परलोकप्रस्थितां मामेवमतिदुःखिताम्' इति मुहुर्मुहुराक्रन्दन्ती पितरौ, 'हा वत्स, विश्रान्तभागधेयया न दृष्टोऽसि' इति प्रेष्ठं ज्येष्ठं तनयमसंनिहितं क्रोशन्ती, 'अनाथा जाता' इति श्वशुरकुलवर्तिनीं दुहितरमनुशोचन्ती, 'निष्करुण, किमपराद्धं तवामुना जनेन' इति दैवमुपालभमाना, 'नास्ति मत्समा सीमन्तिनी दुःखभागिनी' इति निन्दन्ती बहुविधमात्मानम्, 'मुषितास्मि नृशंस त्वया' इत्यकाण्डे कृतान्तं गर्हमाणा मुक्तकण्ठमतिचिरं प्राकृतप्रमदेव प्रारोदीत्।

प्रशान्ते च मन्युवेगे सस्नेहमुत्थापयामास सुतम्। हस्तेन चास्य प्ररुदितस्य पक्ष्मपालीपुञ्ज्यमाननखकिरणनिवहां द्रुतामिवाधिकतरं क्षरन्तीं दृष्टिमुन्ममार्ज। स्वयमपि कठोररागपरिपीयमानेन धवलिम्ना मुच्यमानोदरे क्वथदस्रश्वयत्पर्यन्ते शुक्तशीकरतारतारकितपक्ष्मणी सूक्ष्मतराश्रुबिन्दुपरिपाटीपतनानुबन्धविधुरे लोचने पुनः पुनरापूर्यमाणे प्रमृज्य बाष्पार्द्रगण्डगृहीतां च श्रवणशिखरमारोप्य शोकलम्बामलकलतामधःस्रस्तविलोलवालिकाव्याकुलितां च समुत्सार्य तिरश्चीं चिकुरसटामश्रुप्रवाहपूरितमार्द्रं च किंचिच्च्युतमुत्क्षिप्य हस्तेन स्तनोत्तरीयं तरङ्गितमिव[1] मग्नांशुकपटान्ततनुताम्रलेखालाञ्छितलावण्यकुञ्जिका[2]वर्जितराजतराजहंसास्यसमुद्गीर्णेन पयसा प्रक्षाल्य मुखकमलं कलमूकलोकविधृते वासःशकले शुचिनि समुन्मृज्य पाणी सुतवदनविनिहितनिभृतनयनयुगला चिरं स्थित्वा पुनः पुनरायतं निश्वस्यावादीत्— 'वत्स, नासि न प्रियो निर्गुणो वा परित्यागार्हो वा। स्तन्येनैव सह त्वया पीतं मे हृदयम्। अस्मिंश्च समये प्रभूतप्रभुप्रसादान्तरिता त्वां न पश्यति दृष्टिः। अपि च पुत्रक, पुरुषान्तरविलोकनव्यसनिनी राज्योपकरणमकरुणा वा नास्मि लक्ष्मीः क्षमा वा। कुलकलत्रमस्मि चारित्रमात्रधना धर्मधवले कुले जाता। किं विस्मृतोऽसि मां समरशतशौण्डस्य पुरुषप्रकाण्डस्य केशरिण इव केशरिणीं गृहिणीम्। वीरजा वीरजाया वीरजननी च मादृशी पराक्रमक्रीता कथमन्यथा कुर्यात्। एवंविधेन पित्रा ते भरतभगीरथनाभागनिभेन नरेन्द्रवृन्दारकेण गृहीतः पाणिः। आसेवितः सेवासंभ्रान्तानन्तसामन्तसीमन्तिनीसमावर्जितजाम्बूनदघटाभिषेकः शिरसा। लब्धो मनोरथदुर्लभो महादेवीपट्टबन्धसत्कारलाभो ललाटेन। आपीतौ युष्मद्विधैः पुत्रैरमित्रकलत्रवन्दीवृन्दविधूयमानचामरमरुच्चलचीनांशुकधरौ पयोधरौ। सपत्नीनां शिरःसु निहितं नमन्निखिलकटककुटुम्बिनीकिरीटमाणिक्यमालार्चितं चरणयुगलकम्। एवं कृतार्थसर्वावयवा किमपरमपेक्षे क्षीणपुण्या। मर्तुमविधवैव

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१ 'तरङ्गितमिव नखांशुपटलेन' ब. २ 'कुब्जिका' ब.

वाञ्छामि। न च शक्नोमि दग्धस्य भर्तुरार्यपुत्रविरहिता रतिरिव निरर्थकान्प्रलापान्कर्तुम्। पितुश्च ते पादधूलिरिव प्रथमं गगनगमनमावेदयन्ती बहुमता भविष्यामि शूरानुरागिणीनां सुराङ्गनानाम्। प्रत्यग्रदृष्टदारुणदुःखदग्धायाश्च मे किं धक्ष्यति धूमध्वजः। मरणाच्च मे जीवितमेवास्मिन्समये साहसम्। अतिशीतलः पतिशोकानलादक्षयस्नेहेन्धनादस्मादनलः। कैलासकल्पे प्रवसति जीवेश्वरे जरत्तृणकणिकालघीयसि जीविते लोभ इति क्व घटते। अपि च जीवन्तीमपि मां नरपतिमरणावधीरणमहापातकिनीं न स्प्रक्ष्यन्ति पुत्र पुत्रराज्यसुखानि। दुःखदग्धानां च भूतिरमङ्गला चाप्रशस्ता च निरुपयोगा च भवति। वत्स, विश्वस्तानां यशसा स्थातुमिच्छामि लोके न वपुषा। तदहमेव त्वां तावत्तात प्रसादयामि न पुनर्मनोरथप्रातिकूल्येन कदर्थनीयास्मि।' इत्युक्त्वा पादयोरपतत्।

स तु ससंभ्रममपनीय चरणयुगलमवनमिततनुरुभयकरविधृतवपुषमवनितलगतशिरसमुदनमयन्मातरम्। दुर्निवारतां च शुचः समवधार्य कुलयोषिदुचितां च तामेव श्रेयसीं मन्यमानः क्रियां कृतनिश्चयां च तां ज्ञात्वा तूष्णीमधोमुखोऽभवत्।

अभिनन्दति हि स्नेहकातरापि कुलीनता देशकालानुरूपम्। देव्यपि यशोमती परिष्वज्य समाघ्राय च शिरसि निर्गत्य चरणाभ्यामेव चान्तःपुरात्पौराक्रन्दप्रतिशब्दनिर्भराभि[1]रुपरुध्यमानेव दिग्भिः सरस्वतीतीरं ययौ। तत्र च स्त्रीस्वभावकातरैर्दृष्टिपातैः प्रविकसितरक्तपङ्कजपुञ्जैरिवार्चयित्वा भगवन्तं भानुमन्तमिव मूर्तिरैन्दवी चित्रभानुं प्राविशत्। इतरोऽपि मातृमरणविह्वलो बन्धुवर्गपरिवृतः पितुः पार्श्वं प्रायात्। अपश्यच्च स्वल्पावशेषप्राणवृत्तिं परिवर्त्यमानतारकं तारकराजमिवास्तमभिलपन्तं जनयितारम्। असह्यशोकोद्रेकाभिद्रुतश्च त्याजितः स्नेहेन धैर्यम्। आश्लिष्यास्य सकलदुर्मदमहीपालमौलिमालालालितौ पादपद्मावन्तस्तापान्मुखचन्द्रमिव द्रवीभवन्तं दशनज्योत्स्नाजालमिव जलतामापद्यमानं लोचनलावण्यमिव विलीयमानं मुखसुधारसमिव स्यन्दमानमच्छाच्छमश्रुस्रोतसां सन्तानं महामेघमयविलोचन इव वर्षन्नितरवद्विमुक्तारावश्चिरं रुरोद।

राजा तु तमुपरुध्यमानदृष्टिरविरतरुदितशब्दाश्रितश्रवणः प्रत्यभिज्ञाय शनैः शनैरवादीत्—'पुत्र, नार्हस्येवं भवितुम्। भवद्विधा न ह्यमहासत्त्वाः। महासत्त्वता हि प्रथममवलम्बनं लोकस्य पश्चाद्राजबीजिता। सत्त्ववतां चाग्रणीः सर्वातिशयाश्रितः क्व भवान्, क्व वैक्लव्यम्। 'कुलप्रदीपोऽसि' इति दिवसकरसदृशतेजसस्ते लघूकरणमिव। 'पुरुषसिंहोऽसि' इति शौर्यपटुप्रज्ञोपबृंहितपराक्रमस्य निन्देव। 'क्षितिरियं तव' इति लक्षणाख्यातचक्रवर्तिपदस्य पुनरुक्तमिव। 'गृह्यतां श्रीः' इति स्वयमेव श्रिया गृहीतस्य विपरीतमिव।

१ 'पौराक्रन्दनिर्भराभिः' अ.

'अध्यास्यतामयं लोकः' इत्युभयलोकविजिगीषोरपुष्कलमिव। 'स्वीक्रियतां कोषः' इति शशिकरनिकरनिर्मलयशःसञ्चयैकाभिनिवेशिनो निरुपयोगमिव। 'आत्मीक्रियतां राजकम्' इति गुणगणात्मीकृतजगतो[1] गतार्थमिव। 'उह्यतां राज्यभारः' इति भुवनत्रयभारोचितस्यानुचितनियोग इव। 'प्रजाः परिरक्ष्यन्ताम्' इति दीर्घदोर्दण्डार्गलितदिङ्मुखस्यानुवाद इव। 'परिजनः परिपाल्यताम्' इति लोकपालोपमस्यानुषङ्गिकमिव। 'शस्त्राभ्यासः कार्यः' इति धनुर्गुणकिणकलङ्ककालीकृतप्रकोष्ठस्य किमादिश्यते। 'निग्राह्यतां चापलम्' इति नूतनतरवयसि निगृहीतेन्द्रियस्य निरवकाशेव मे वाणी। 'निरवशेषतां शत्रवो नेयाः' इति सहजस्य तेजस एवेयं चिन्ता।' इत्येवं वदन्नेवापुनरुन्मीलनाय निमिमील राजसिंहो लोचने[2]।

अस्मिन्नेवान्तरे पूषाप्यायुषेव तेजसा व्ययुज्यत। ततश्च लज्जमान इव नरपतिजीवितापहरणजनितादात्मापराधादधोमुखः समभवत्। भूपालाभावशोकशिखिनेव चान्तस्ताप्यमानस्ताम्रतां प्रपेदे। मन्दं मन्दमप्रियप्रश्नार्थमिव स्थितिमनुवर्तमानो लौकिकीमवातरद्दिवः। दित्सुरिव जनेशाय जलाञ्जलिमपरजलनिधिसमीपमुपससर्प। सद्योदत्त[3]नृपजलाञ्जलिर्दुःखदहनदग्धमिव करसहस्रमालोहितमधत्त।

एवं च महानराधिपनिधननिधीयमानविपुलवैराग्य इव शान्तवपुषि विशति गिरिगुहागह्वरं गभस्तिमालिनि, समुपोह्यमानमहाजनाश्रुदुर्दिनार्द्रीकृत इव निर्वात्यातपे, रोदनताम्रसकललोकलोचनरुचेव लोहितायति जगति, उष्णायमानानेकनरनिश्वाससन्तापप्लुष्ट इव च नीलायमाने दिवसे, नृपानुगमनप्रचलितयेव लक्ष्म्या मुच्यमानासु कमलिनीषु, पतिशुचेव परिवृतच्छायायां श्यामायमानायां भुवि, कुलपुत्रेष्विव परित्यक्तकलत्रेषु कृतकरुणप्रलापेषु वनान्तानाश्रयत्सु दुःखितेषु चक्रवाकेषु, छत्रभङ्गभीतेष्विव निगूढकोशेषु कुशेशयेषु, स्फुटितदिग्वधूहृदयरुधिरप्लव इव गलिते रक्तातपे, क्रमेण च लोकान्तरमुपगतवत्यनुरागशेषे जाते तेजसामधीशे, गगनतलवितन्यमानवहलरागपाटलायां[4] प्रेतपताकायामिव प्रवृत्तायां संध्यायाम्, शवशिविकालङ्कारकृष्णचामरमालास्विव स्फुरन्तीषु दर्शनप्रतिकूलासु तिमिरलेखासु, असितागुरुकालकाष्ठायां केनापि चितायामिव रचितायां रजन्याम्, दन्तामलपत्रप्रसाधितकर्णिकासु केसरमालाकल्पितमुण्डमालिकासु अनुमर्तुमिवोद्यतासु प्रहसितमुखीषु कुमुदलक्ष्मीषु, अवतरत्त्रिदशविमानकिङ्किणीक्वणित इव श्रूयमाणे शाखिशिखरकुलायलीयमानशकुनिकुलकूजिते, नाकपथप्रस्थितपार्थिवप्रत्युद्गतपुरुहूतातपत्र इव पूर्वस्यां दिशि दृश्यमाने चन्द्रमसि, नरेन्द्रः स्वयं समर्पितस्कन्धैर्गृहीत्वा शवशिविकां शिविसमः सामन्तैः पौरैश्च पुरोहितपुरःसरैः सरितं

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१ '०गणात्मीकृतं जगतो' ब. २ 'प्रत्यपद्यत च पूषात्मजः' इत्यधिकं ब-पुस्तके. ३ '०दत्तजला०' अ. ४ '०पटलायाम्' अ.

सरस्वतीं नीत्वा नरपतिसमुचितायां चितायां हुताशसत्क्रियया यशः-शेषतामनीयत ।

देवोऽपि हर्षः पुञ्जीभूतेन सकलेनेव जीवलोकेन लोकेन राजकुलसम्बद्धे-नाशेषेण शोकमूकेन परिवृतोऽन्तर्वर्तिनापि शोकानलतप्तेन स्नेहद्रवेण बहि-रिव सिच्यमानो निर्व्यवधानायां धरण्यामुपविष्ट एव तां निशीथिनीं भीमर-थीभीमामखिलां सराजको जजागार । अजनि चास्य चेतसि । 'ताते दूरी-भूते संप्रत्येतावान्खलु जीवलोकः, लोकस्य भग्नाः पन्थानः, मनोरथानां खिलीभूतानि भूतिस्थानानि, स्थगितान्यानन्दस्य द्वाराणि, सुप्ता सत्यवा-दिता, लुप्ता लोकयात्रा, विलीना बाहुशालिता, प्रलीना प्रियालापिता, प्रोषिताः पुरुषकारविहारविकाराः, समाप्ता समरशौण्डता, ध्वस्ता परगुण-प्रीतिः, विश्रान्ता विश्वासभूमयः, अपदान्यपदानानि, निरुपयोगानि शा-स्त्राणि, निरवलम्बना विक्रमैकरसता, कथावशेषा विशेषज्ञता, ददातु जनो जलाञ्जलिमौर्जित्याय, प्रतिपद्यतां प्रव्रज्यां प्रजापालता, बध्नातु वैधव्यवेणीं वरमनुष्यता, समाश्रयतु राजश्रीराश्रमपदम्, परिधत्तां धवले वाससी वसुमती, वहतु वल्कले विलासिता, तपस्यतु तपोवनेषु तेजस्विता, प्रावृणोतु चीवरे वीरता, क्व गम्यतां पुनस्तस्य कृते कृतज्ञतया, क्व पुनः प्राप्स्यति तादृ-शान्महापुरुषनिर्माणपरमाणून्परमेष्ठी, शून्याः संवृत्ता दश दिशो गुणानाम्, जगज्जातमन्धकारं धर्मस्य, निष्फलमधुना जन्म शस्त्रोपजीविनाम् । तातेन विना कुतस्त्यास्तादृश्यो दिवसमसमसमररससमारब्धकलहकथाकण्टकितसु-भटकपोलभित्तयो वीरगोष्ठ्यः । अपि नाम स्वप्नेऽपि दृश्येत दीर्घरक्तनयनं पुनस्तन्मुखसरोजम्, जन्मान्तरेऽपि पुनः परिष्वज्येत तल्लोहस्तम्भाभ्यधिक-गरिमगर्भं भुजयुगलम् । लोकान्तरेऽपि पुत्रेत्यालपतः श्रूयेत सा सुधारसमु-द्गिरन्ती मथ्यमानक्षीरसागरोद्गारगम्भीरा भारती' इति । एतानि चान्यानि च चिन्तयत एवास्य कथमपि सा क्षयमियाय यामिनी ।

ततः शुचेव मुक्तकण्ठमारटत्सु कृकवाकुकुलेषु, गृहगिरितरुशिखरेभ्यः पातयत्स्वात्मानं मन्दिरमयूरेषु परित्यक्तनिवासेषु च वनाय प्रस्थितेषु पत्र-रथेषु, सद्यस्तनूभूते ताम्यति तमसि, मन्दीभूतात्मस्नेहेष्वभावमभिलषत्सु प्रदीपेषु, स्फुरदरुणकिरणवल्कलप्रावृतवपुषि प्रव्रज्यामिव प्रतिपन्ने नभसि, प्रभातसमयेन समुत्तीर्यमाणासु पार्थिवास्थिशकलकलास्विव कलविङ्ककन्ध-राधूलरासु तारकासु, भूभृद्धातुगर्भकुम्भधारिषु विविधसरःसरित्तीर्थाभिमुखेषु प्रस्थितेषु वनकरिकुलेषु, शावशुचिसिक्थपटलपाण्डुरे पिण्ड इवापरपयोनिधि-पुलिनपरिसरे पात्यमाने शशिनि, क्रमेण नृपचितानलधूमविसरधूसरीकृत-तेजसीव नरपतिशोकपावकदाहकिणकलङ्ककालीकृतचेतसीव प्रोषितसमस्ता-न्तःपुरपुरंध्रिमुखचन्द्रवृन्दोद्वेगविद्राणवपुषीव प्रथमास्तमितरोहिणीरणरणकवि-मनसीव चास्तमुपगते रजनिकरे, राजतीव देवे दिवमारूढे सवितरि, परिवृत्ते

राज्य इव रजनीप्रबन्धे, प्रबुद्धराजहंसमण्डलप्रबोध्यमानः पङ्कजाकर इव चचाल[1] चोपस्नानाय देवो हर्षः। ततश्च नूपुररवविराममूकमन्दमन्दिरहंसेषु, शोकाकुलकतिपयकञ्चुकिमात्रावशेषेषु शुद्धान्तेषु, पतितयूथप इव वनगजयूथे कक्ष्यान्तरवर्तिनि पितृपरिजने, विषादिन्युपरिरुद्धनिषादिनि च स्तम्भनिषण्णे निष्पन्दमन्दे राजकुञ्जरे, मन्दुरापालकाक्रन्दकथिते चाजिरभाजि राजवाजिनि, विश्रान्तजयशब्दकलकले च शून्ये च महास्थानमण्डपे दह्यमानदृष्टिर्निर्जगाम राजकुलात्। अगाच्च सरस्वतीतीरं तस्यां स्नात्वा पित्रे ददावुदकम्। अपस्नातश्चानिष्पीडितमौलिरेव परिधायोद्गमनीयदुकूलवाससी निश्वासपरो निरातपत्रो निरुत्सारणः समुपनीतेऽपि सप्तौ चरणाभ्यामेव नासाग्रासक्तेन रक्तता-मरसताम्रेण चक्षुषा हृदयावशेषस्यापि पितुर्दाहशङ्कया शोकाग्निमिव उद्गिरन्नताम्बूलस्यापि सुचिरप्रक्षालितस्य कल्पतरुकिसलयस्येव[2] स्वभावपाटलस्याधरपल्लवस्य प्रभया मांसरुधिरकवलानिव हृदयाभिघातादुद्वमन्नुष्णनिश्वासमोक्षैर्भवनमाजगाम।

राजवल्लभास्तु भृत्याः सुहृदः सचिवाश्च तस्मिन्नेवाहनि निर्गत्य प्रियं पुत्रदारमुत्सृज्योद्बाष्पैर्बन्धुभिर्वार्यमाणा अपि बहुनृपगुणगणहृतहृदयाः केचिदात्मानं भृगुषु बबन्धुः, केचित्तत्रैव तीर्थेषु तस्थुः, केचिदनशनैरास्तीर्णतृणकुशा व्यथमानमानसाः शुचमसमामशमयन्, केचिच्छलभा इव वैश्वानरं शोकावेगविवशा विविशुः, केचिद्दारुणदुःखदहनदह्यमानहृदया गृहीतवाचस्तुषारशिखरिणं शरणमुपययुः, केचिद्विन्ध्योपत्यकासु वनकरिकुलकरशीकरासारसिच्यमानतनवः पल्लवशयनशयिनः सन्तापमशमयन्, केचित्संनिहितानपि विषयानुत्सृज्य सेवाविमुखाः परिच्छिन्नैः पिण्डकैरटवीभुवः शून्या जगृहुः, केचित्पवनाशना धर्मधना धमद्धमनयो मुनयो बभूवुः, केचिद्गृहीतकाषायाः कापिलं मतमधिजगिरे गिरिषु, केचिदाचोटितचूडामणिषु शिरःसु शरणीकृतधूर्जटयो जटा जघटिरे। अपरे परिपाटलप्रलम्बचीवराम्बरसंवीताः स्वाम्यनुरागमुज्वलं चक्रुः। अन्ये तपोवनहरिणजिह्वाञ्चलोल्लिह्यमानमूर्तयो जरां ययुः। अपरे पुनः पाणिपल्लवप्रमृष्टैराताम्ररागैर्नयनपुटैः कमण्डलुभिश्च वारि वहन्तो गृहीतव्रता मुण्डा विचेरुः।

देवमपि हर्षं तदवस्थं पितृशोकविह्वलीकृतम्, श्रियं शाप इति महीं महापातकमिति राज्यं रोग इति भोगान्भुजङ्गा इति निलयं निरय इति बन्धुं बन्धनमिति जीवितमयश इति देहं द्रोह इति कल्यतां कलङ्क इति आयुरपुण्यफलमिति आहारं विषमिति विषममृतमिति चन्दनं दहन इति कामं क्रकच इति हृदयस्फोटनमभ्युदय इति च मन्यमानम्, सर्वासु क्रियासु विमुखम्, पितृपितामहपरिग्रहागताश्चिरन्तनाः कुलपुत्राः वंशक्रमाहितगौरवाश्च ग्राह्यगिरो गुरवः श्रुतिस्मृतीतिहासविशारदाश्च जरद्विजातयः श्रुताभि-

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१ 'चचाल देवो हर्षः' अ. २ 'किसलयकोमलस्येव' ब.

जनशीलशालिनो मूर्धाभिषिक्ताश्चामात्या राजानो यथावदधिगतात्मतत्त्वाश्च संस्तुता मस्करिणः समदुःखसुखाश्च[1] समाश्रिताः सनाभयश्चित्तज्ञाश्च प्रधाना सचिवाः निष्कारणबान्धवाश्च मुनयः संसारासारत्वकथनकुशला ब्रह्मवादिनः शोकापनयननिपुणाश्च पौराणिकाः पर्यवारयन् ।

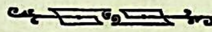
अस्वतन्त्रीकृतश्च तैर्मनसापि नालभत शोकानुप्रवणमाचरितुम् । अनुनीयमानश्च कथं कथमप्याहारादिकासु क्रियास्वाभिमुख्यमभजत । भ्रातृगतहृदयश्चाचिन्तयत्–अपि नाम तातस्य मरणं महाप्रलयसदृशमिदमुपश्रुत्य आर्यो बाष्पजलस्नातो न गृह्णीयाद्वल्कले, नाश्रयेद्वा राजर्षिराश्रमपदम्, न विशेद्वा पुरुषसिंहो गिरिगुहाम्, अस्रसलिलनिर्भरभरितनयननलिनयुगलो वा पश्येदनाथां पृथिवीम्, प्रथमव्यसनविषमविषविह्वलः स्मरेदात्मानं वा पुरुषोत्तमः, अनित्यतया जनितवैराग्यो वा न निराकुर्यादुपसर्पन्तीं राज्यलक्ष्मीम्, दारुणदुःखदहनप्रज्वलितदेहो वा प्रतिपद्येताभिषेकम्, इहागतो वा राजभिरभिधीयमानो न पराचीनतामाचरेत् । अतिपितृपक्षपाती खल्वार्यः । सर्वदा तातश्लाघया[2] मामभिधत्ते—'तात हर्ष, कस्यचिद्भूद्भविष्यति वा पुनः काञ्चनतालतरुप्रांशु कायप्रमाणमिदम्[3] । ईदृक्च दिवसकरप्रीत्या दिवसमुन्मुखविकसितं मुखमहाकमलम् । एतौ च वज्रस्तम्भभास्वरौ भुजकाण्डौ । एते च हसितमदालसहलधरविभ्रमा विलासाः । कोऽन्यो मानी विक्रान्तो वदान्यो वा' इति । एतानि चान्यानि च चिन्तयन्दर्शनोत्सुकहृदयो भ्रातुरागमनमुदीक्षमाणः कथं कथमप्यतिष्ठदिति ।

इति श्रीबाणभट्टकृतौ हर्षचरिते महाराजमरणवर्णनं
नाम पञ्चम उच्छ्वासः ।

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१ '॰सुखाश्च मुनयः' अ. २ 'तातश्लाघायाम्' ब. ३ '॰प्रांशु प्रमाण॰' ब.

षष्ठ उच्छ्वासः।



उच्चित्योच्चित्य भुवि प्रहितनिगूढात्मदूतनीतानाम्।
विजिगीषुरिव कृतान्तः शूराणां संग्रहं कुरुते ॥ १ ॥

विस्रब्धघातदोषः स्ववधाय खलस्य वीरकोपकरः।
नवतरुभङ्गध्वनिरिव हरिनिद्रातस्करः करिणः ॥ २ ॥

अथ प्रथमप्रेतपिण्डभुजि भुक्ते द्विजन्मनि, गतेषूद्वेजनीयेष्वशौचदिवसेषु, चक्षुर्दाहदायिनि दीयमाने द्विजेभ्यः शयनासनचामरातपत्रामत्रपत्रशस्त्रादिके नृपनिकटोपकरणकलापे, नीतेषु तीर्थस्थानानि सह जनहृदयैः कीकसेषु, कल्पितशोकशल्ये सुधानिचयचिते चिताचैत्यचिह्ने, वनाय विसर्जिते महाजिजिति राजगजेन्द्रे, क्रमेण च मन्देष्वाक्रन्देषु, विरलीभवत्सु च विलापेषु, विश्राम्यत्यश्रुणि, शिथिलीभवत्सु श्वसितेषु, अविस्पष्टेषु हाकष्टाक्षरेषु, उत्सार्यमाणासु च व्यसनशय्यासु, उपदेशश्रवणक्षमेषु श्रोत्रेषु, अनुरोधावधानयोग्येषु हृदयेषु, गणनीयेषु नृपगुणेषु, प्रदेशवृत्तितामाश्रयति शोके, कृतेषु कविरुदितकेषु, जाते च स्वप्नावशेषदर्शने हृदयावशेषावस्थाने, चित्रावशेषाकृतौ काव्यावशेषनाम्नि नरनाथे देवो हर्षः कदाचिदुत्सृष्टव्यापारः पुञ्जीभूतवृद्धबन्धुवर्गाग्रेसरेणावनतमूकमुखेन महाजनेन मौलेनाकाल आत्मानं वेष्ट्यमानमद्राक्षीत्। दृष्ट्वा चाकरोन्मनसि—'किमन्यदार्यमागतमावेदयत्ययं शोकपराभूतो लोकाकरः' इति। वेपमानहृदयश्च पप्रच्छ प्रविशन्तमधिकतरप्रचारमन्यतमं पुरुषम् 'अङ्ग, कथय किमार्यः प्राप्तः' इति। स मन्दमब्रवीत्—'देव, यथादिशसि द्वारि' इति श्रुत्वा च सोदर्यस्नेहनिहितनिरतिशयमन्युमृदूकृतमनाः कथमपि न ववाम बाष्पवारिप्रवाहोत्पीडेन सह जीवितम्।

अनन्तरं च द्वारपालमुक्तेन प्रथमप्रविष्टेन परिजनेनेवाक्रन्देन कथ्यमानम्, दूरद्रुतागमनमुषितबाहुल्येन विच्छिन्नच्छत्रधारेण लम्बिताम्बरवाहिना भ्रष्टभृङ्गारग्राहिणा च्युताचमनधारिणा ताम्यत्ताम्बूलिकेन खञ्जत्खड्गग्राहिणा कतिपयप्रकाशदासेरकप्रायेण बहुवासरान्तरितस्नानभोजनशयनश्यामक्षामवपुषा परिजनेन परिवृतम्, अविरलमार्गधूलिधूसरितशरीरतया शरणीकृतमिवाशरणया क्रमागतया वसुन्धरया, हूणनिर्जयसमरशरव्रणबद्धपट्टकैर्दीर्घधवलैः समासन्नराज्यलक्ष्मीकटाक्षपातैरिव शबलीकृतकायम्, अवनिपतिप्राणपरित्राणार्थमिव च शोकहुतभुजि हुतमांसैरतिकृशैरवयवैरावेद्यमानदुःखभारम्, अपगतचूडामणिनि मलिनाकुलकुन्तले शेखरशून्ये शिरसि शुचमारूढां मूर्तिमतीमिव दधानम्, आतपगलितस्वेदराजिना रुदतेव पितृपादपतनोत्कण्ठितेन ललाटपट्टेन लक्ष्यमाणम्, प्रथीयसा बाष्पपयःप्रवाहेनाभिमतपतिमरणमूर्च्छि-

तामिव महीमनवरतं सिञ्चन्तम्, अनन्तसन्तताश्रुप्रवाहनिपतननिम्नीकृताविव दुःखक्षामौ कपोलावुद्वहन्तम्, अत्युष्णमुखमारुतमार्गगतेन द्रवतेव गलित-ताम्बूलरागेणाधरबिम्बेनोपलक्षितम्, पवित्रिकामात्रावशेषेन्द्रनीलिकांशुश्यामायमानमचिरश्रुतपितृमरणमहाशोकाग्निदग्धमिव श्रवणप्रदेशमुद्वहन्तम्, अस्फुटाभिव्यक्तव्यञ्जनेनाप्यधोमुखस्तिमितनयननीलतारकामयूखमालाखचितेन शोकप्ररूढश्मश्रुश्यामलेनेव मुखशशिना लक्ष्यमाणम्, केशरिणमिव महाभूभृद्विनिपातविह्वलं निरवलम्बनम्, दिवसमिव तेजःपतिपतनपरिम्लानश्रियं श्यामीभूतम्, नन्दनमिव भग्नकल्पपादपं विच्छायम्, दिग्भावमिव प्रोषितदिक्कुञ्जरं शून्यम्, गिरिमिव गुरुवज्रपातदारितं कम्पमानम्, क्रीतमिव कृशिम्ना, किङ्करीकृतमिव कारुण्येन, दासीकृतमिव दौर्मनस्येन, शिष्यीकृतमिव शोचितव्येन, आत्मीकृतमिवाधिना,[1] मूकीकृतमिव मौनेन, पिष्टमिव पीडया, खिन्नमिव सन्तापेन, उच्चितमिव चिन्तया, लुप्तमिव विलापेन, धूतमिव वैराग्येण, प्रत्याख्यातमिव प्रतिसंख्यानेन, अवज्ञातमिव प्रज्ञया, दूरीकृतमिव दुरभिभवत्वेन, अबोध्येन वृद्धबुद्धीनाम्, असाध्येन साधुभाषितानाम्, अगम्येन गुरुगिराम्, अशक्येन शास्त्रशक्तीनाम्, अपथेन प्रज्ञाप्रयत्नानाम्, अगोचरेण सुहृदनुरोधानाम्, अविषयेण विषयोपभोगानाम्, अभूमिभूतेन कालक्रमोपचयानां शोकेन कवलीकृतं ज्येष्ठं भ्रातरमपश्यत्। आवेगोद्गतकृत्स्नस्नेहोत्कलिकाकलापोत्क्षिप्यमाणकाय इव च परवशः समुदगात्।

अथ तं दूरादेव दृष्ट्वा देवो राज्यवर्धनश्चिरकालकलितं बाष्पवेगं मुमुक्षुः सुदूरप्रसारितेन सङ्कलपयन्निव सर्वदुःखानि दीर्घेण दोर्दण्डद्वयेन गृहीत्वा कण्ठे मुक्तकण्ठं पुनः पतितक्षौमे क्षामे वक्षसि पुनः कण्ठे पुनः स्कन्धभागे पुनः कपोलोदरे निधाय तथा तथा रुरोद यथा सबन्धनानीवोदपाट्यन्त हृदयानि। अश्रुस्रोतः शिरा इव अमुच्यत लोचनेषु लोकेन।[2] स्मृतनृपतिना राजवल्लभेनापि प्रतिशब्दनिभेन निर्भरमिवारुद्यत। सुचिराच्च कथं कथमपि निर्वृष्टनयनजलः पर्जन्य इव शरदि स्वयमेवोपशशाम। उपविष्टश्च परिजनोपनीतेन तोयेन तत्करनखमयूखपुञ्जतया[3] महाजलप्लवजायमानफेनलेखमिव पुनः पुनः प्रमृष्टमपि पक्ष्माग्रसङ्गलद्बिन्दुवृन्दमन्दोन्मेषमुषितदर्शनं कथं कथमपि चक्षुरक्षालयत्। ताम्बूलिकोपस्थापितेन च वाससा चन्द्रातपशकलेनेवोष्णोष्णबाष्पदग्धं वदनमुन्ममार्ज। तूष्णीमेव च चिरं स्थित्वोत्थाय स्नानभूमिमगात्। तस्यां च स्थित्वा विभूषं विलस्तव्यस्तकुन्तलं मौलिमनादरान्निष्पीड्य सावशेषमन्युस्फुरितेन जिजीविषतेव जलधौतसुभगमात्मानमपि चुचुम्बिषतेवाधरेण क्षालितस्य चक्षुषः श्वेतिम्ना च शारदशशिकरविकसित-

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१ 'अन्धीकृत०' ब. २ एतद्वाक्यं नास्ति अ-पुस्तके. ३ 'तरत्कर०' ब.

विशदकुमुदवनदलावलिबलिविक्षेपैरिव दिग्देवतार्चनकर्म कुर्वाणश्चतुःशालवितर्दिकायां नीचापाश्रयविनिहितैकोपबर्हायां पर्यङ्किकायां निपत्य जोपमस्थात्[1]।

देवोऽपि हर्षस्तथैव स्नात्वा धरणितलनिहितकुथाप्रसारितमूर्तिरदूर एवास्य तूष्णीमेव समवातिष्ठत। दृष्ट्वा दृष्ट्वा दूयमानमानसमग्रजन्मानं समस्फुटदिवास्य सहस्रधा हृदयम्। औरसदर्शनं हि यौवनं शोकस्य। लोकस्य तु नरपतिमरणदिवसादपि दारुणः स बभूव दिवसः। सर्वस्मिन्नेव नगरे न केनचिदपाचि न केनचिदस्नायि नाभोजि सर्वत्र सर्वेणारोदि। केवलमनेन क्रमेणातिचक्राम दिवसः। स च प्रत्यग्रत्वष्टृटङ्कतष्टतनुरिव वहद्बहलरुधिररसमांसच्छविरपरपारावारपयसि ममज्ज मञ्जिष्ठारुणोऽरुणसारथिः। मुकुलायमानकमलिनीकोपविकलं चकाण चञ्चरीककुलं कमलसरसि। सविधविरहव्याधिविधुरवधूवाध्यमानं बबन्ध बन्धाविव विबुद्धबन्धूकभासि भास्वति सास्त्रां दृशं चक्रवाकचक्रवालम्। सञ्चरन्त्याः समधुकररवं कैरवाकरं कलहंसरमणीरमणीयं माणिक्यकाञ्चीकिङ्किणीजालमिवा[2]ण श्रियः। प्रकटकलङ्कमुदयमानं विशङ्कटविषाणोत्कीर्णपङ्कसङ्करशङ्करशङ्कु[3]रशक्करककुदकूटसङ्काशमकाशताकाशे शशाङ्कमण्डलम्।

अस्यां च वेलायामनतिक्रमणवचनैरुपसृत्य प्रधानसामन्तैर्विज्ञाप्यमानः कथं कथमप्यभुक्त। प्रभातायां च शर्वर्यां सर्वेषु प्रविष्टेषु राजसु समीपस्थितं हर्षदेवमुवाच—'तात, भूमिरसि गुरुनियोगानाम्। शैशव एवाग्राहि गुणवत्पताकेव भवता तातस्य चित्तवृत्तिः। यतो भवन्तमेवंविधं विधेयं विधिविधानोपनतनैर्घृण्यमिदं किमपि विभणिषति मे हृदयम्। नावलम्बनीया बालभावसुलभा प्रेमविलोपा वामता। वैधेय इव मा कृथाः प्रत्यूहमीहितेऽस्मिन्। शृणु। न खलु न जानासि लोकवृत्तम्। लोकत्रयत्रातरि मान्धातरि मृते किं कृतं पुरुकुत्सेन भ्रूलतादिष्टाष्टादशद्वीपे दिलीपे वा रघुणा महासुरसमरमध्याध्यासितत्रिदशरथे दशरथे वा रामेण गोष्पदीकृतचतुरुदन्वदन्ते दुष्यन्ते वा भरतेन। तिष्ठन्तु तावदेते तातेनैव शतसमधिकाध्वरधूमविसरधूसरितवासववयसि सुगृहीतनाम्नि तत्रभवति परासुतां गते पितरि किं नाकारि राज्यम्। यं च किल शोकः समभिभवति तं कापुरुषमाचक्षते शास्त्रविदः। स्त्रियो हि विषयः शुचाम्। तथापि किं करोमि। स्वभावस्य सेयं कापुरुषता वा स्त्रैणं वा यदेवमास्पदं[4] पितृशोकहुतभुजो जातोस्मि। मम हि भूभृति पर्यस्ते निरवशेषतः प्रस्रवणानीव स्रुतान्यश्रूण्यस्तमिते महति तेजस्यन्धकारीभूतदशाशस्य प्रणष्टः प्रज्ञालोकः[5] प्रज्वलितं हृदयम्, आत्मदाहभीत इव स्वप्नेऽपि नोपसर्पति विवेकः, बली-

१ 'वितर्दिकाविनिवेशितायामप्रतिपादिकायां चापाश्रय०' ब. २ 'जालमिवाचकाण' अ. ३ 'वर्कुरशक्कर' ब. ४ 'यदेवमसादपि' ब. ५ 'प्रज्ञानलोकः' अ.

यस्य सन्तापेन जातुपमिव विलीनमखिलं धैर्यम्, पदे पदे दिग्धरोपाहतेव हरिणी मुह्यति मतिः, पुरुषद्वेषिणीव दूरेण भ्रमति परिहरन्ती स्मृतिः, अस्वेव तातेनैव सह गता धृतिः, वार्द्धुषिकप्रयुक्तानीव वित्तानि प्रतिदिवसं वर्धन्ते दुःखानि, शोकानलधूमसम्भारसम्भूताम्भोधरभरितमिव वर्षति नयनवारिधाराविसरं शरीरम्। सर्वः पञ्चजनः पञ्चत्वमुपरतः प्रयाति वितथमेतद्वदति बालो लोकः। तातो हुताशनतामेव केवलामापन्नो येनैवं दहति माम्। इदमसाम्परायिकमिव हृदयमवष्टभ्य व्युत्थितः शोको दुर्निवारः वाडव इव वारिराशिम्, पविरिव पर्वतम्, क्षय इव क्षपाकरम्, राहुरिव रविम्, दहति दारयति तनूकरोति कवलयति च माम्। न शक्नोति मे हृदयं तादृशस्य सुमेरुकल्पस्य कल्पमहापुरुषस्य विनिपातमश्रुभिरेव केवलैरतिवाहयितुम्। राज्ये विष इव चकोरस्य मे विरक्तं चक्षुः। बहुमृतपटावगुण्ठनां रञ्जितरङ्गां जनङ्गमानामिव वंशबाह्यामनार्यां श्रियं त्यक्तुमभिलपति मे मनः। क्षणमपि दग्धगृहे शकुलिरिव न पारयामि स्थातुम्। सोऽहमिच्छामि मनसि वाससीव सुलग्नं स्नेहमलमिदममलैः शिखरिशिखरप्रस्रवणस्वच्छस्रोतोऽम्बुभिः क्षालयितुमाश्रमपदे। यतस्त्वमन्तरितयौवनसुखामनभिमतामपि जरामिव पूरुराज्ञया गुरोर्गृहाण मे राज्यचिन्ताम्। त्यक्तसकलबालक्रीडेन हरिणेव दीयतामुरो लक्ष्म्यै। परित्यक्तं मया शस्त्रम्।' इत्येवमभिधाय खड्गग्राहिणो हस्तादादाय निजं निस्त्रिंशमुत्ससर्ज धरण्याम्।

अथ तच्छ्रुत्वा निशितशिखेन शूलेनेवाहतः प्रविदीर्णहृदयो देवो हर्षः समचिन्तयत्—किं नु खलु मामन्तरेणार्यः केनचिदसहिष्णुना किंचिद्व्याहितः कुपितः स्यात्। उतानया दिशा परीक्षितुकामो माम्। उत शोकजन्मा चेतसः समाक्षेपोऽयमस्य। आहोस्विदार्य एवायं न भवति। किं वार्येणान्यदेवाभिहितमन्यदेवाश्रावि मया शोकशून्येन श्रवणेन्द्रियेण। आर्यस्य वान्यदेव विवक्षितमन्यदेवापतितं मुखेन। अथवा सकलवंशविनाशाय निपातनोपायोऽयं विधेः, मम वा निखिलपुण्यपरिक्षयोपक्षेपः कर्मणामननुकूलसमग्रग्रहचक्रवालविलसितं वा, अथवा तातविनाशनिःशङ्ककलिकालक्रीडितं येनायं यः कश्चिदिव यत्किंचनकारिणं मामपुष्पभूतिवंशसम्भूतमिव, अताततनयमिव, अनात्मानुजमिव, अभक्तमिव, अदृष्टदोषमपि श्रोत्रियमिव सुरापाने सद्भृत्यमिव स्वामिद्रोहे सज्जनमिव नीचोपसर्पणे सुकलत्रमिव व्यभिचारे, अतिदुष्करे कर्मणि समादिष्टवान्। तदेतत्तावदनुरूपं यच्छौर्योन्मादमदिरोन्मत्तसमस्तसामन्तमण्डलसमुद्रमथनमन्दरे तादृशि पितरि मृते तपोवनं वा गम्यते वल्कलानि वा गृह्यन्ते तपांसि वा सेव्यन्ते। या तु मयि राज्याज्ञा सा दग्धेऽपि दाहकारिणी मय्यवग्रहग्लपिते धन्वनीवाङ्गार-

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१ 'दूरत एव भ्रमन्ती परिहरति' अ. २ 'उपरतः' इति नास्ति ब-पुस्तके. ३ 'आपन्नोऽपि नैवं मां दहति.' ब. ४ 'दृष्टदोषमिव' अ. ५ 'मन्दिरे' ब.

वृष्टिः । तदसदृशमिदमार्यस्य । यद्यपि च विभुरनभिमानः, द्विजातिरनेषणः, मुनिररोषणः, कपिरचपलः, कविरमत्सरः, वणिगतस्करः, प्रियजानिरकुहनः, साधुरदरिद्रः, द्रविणवानखलः, कीनाशोऽनक्षिगतः, मृगयुरहिंस्रः, पाराशरी ब्राह्मण्यः, सेवकः सुखी, कितवः कृतज्ञः[1], गोप्यः प्रियवाक्, अमात्यः सत्यवादी, राजसूनुरदुर्विनीतश्च जगति दुर्लभः, तथापि ममार्य एवाचार्यः। को हि नाम तद्विधे निपतिते राजगन्धकुञ्जरे जनयितरि ईदृशे च विफलीकृतविशालशिलास्तम्भोरुभुजे भूपजिति भ्रातरि त्यक्तराज्ये ज्यायसि नववयसि तपोवनं गच्छति सकललोकलोचनजलपातापवित्रं मृद्गोलकं वसुधाभिधानं धनमदखेलनिखिलखलमुखविकारलक्षणाख्यायमाननीचाचरणां श्रीसंज्ञिकां सुभटकुटुम्बकर्मकुम्भदासीं चण्डालोऽपि कामयेत । कथमिव सम्भावितमत्यन्तमनुचितमिदमार्येण । किमुपलक्षितमनवदातमिदं मयि । किं वास्य चेतसश्च्युतः सौमित्रिर्विस्मृता वा वृकोदरप्रभृतयः । अनपेक्षितभक्तजना स्वार्थैकनिष्पादननिष्ठुरा नासीदियमार्यस्येदृशी प्रभविष्णुता । अपि चार्ये तपोवनं गते जिजीविषुः को हि नाम महीं मनसापि ध्यायेत् । कुलिशशिखरखरनखरप्रचयप्रचण्डचपेटापाटितमत्तमातङ्गोत्तमाङ्गमदच्छटाच्छुरितचारुकेसरभारभास्वरमुखे केसरिणि वनविहाराय विनिर्गते निवासं गिरिगुहां कः पाति पृष्ठतः । प्रतापसहाया हि सत्त्ववन्तः । कश्चपलां लक्ष्मीं प्रत्यनुरोधोऽयमार्यस्य यदीयमपि न चीवरान्तरितकुचा कुशकुसुमसमित्पलाशपूलिकां वहन्ती तत्रैव तपोवने वनमृगीव नीयते जराजालिनी । किं वा ममानेन वृथा बहुधा विकल्पितेन । तूष्णीमेवार्यमनुगमिष्यामि । गुरुवचनातिक्रमकृतं च किल्बिषमेतत्तपोवने तप एवापास्यति । इत्यवधार्य मनसा प्रथमतरं गतस्तपोवनमधोमुखस्तूष्णीमवातिष्ठत ।

अत्रान्तरे पूर्वादिष्टेनैव रुदता वस्त्रकर्मान्तिकेन समुपस्थापितेषु वल्कलेषु निर्दयकरतलताडनमिव क्वापि गते हृदये रटति राजस्त्रैणे तारमब्रह्मण्यमूर्ध्वदोष्णि विरुदति विप्रजने, पादप्रणतिपरे फूत्कुर्वति पौरवृन्दे, विद्राति विद्रुतचेतसि चिरन्तने परिजने, परिजनावलम्बिते[2] वेपमानवपुषि पर्याकुलवाससि शोकगद्गदवचसि गलितनयनपयसि निवारणोद्यतमनसि[3] वर्षीयसि विशति बन्धुवर्गे, निराशेषु नखलिखितमणिकुट्टिमेष्ववाङ्मुखेषु निश्वसत्सु सामन्तेषु, सबालवृद्धासु तपोवनाय प्रस्थितासु सर्वासु प्रजासु सहसैव प्रविश्य शोकविक्लवः प्रक्षरितनयनसलिलो राज्यश्रियः परिचारकः संवादको नाम प्रज्ञाततमो विमुक्ताक्रन्दः सदस्यात्मानमपातयत् ।

अथ संभ्रान्तो भ्रात्रा सह स्वयं देवो राज्यवर्धनस्तं पर्यपृच्छत्—'भद्र, भण भण किमसद्व्यसनव्यवसायवर्धनबद्धधृतिः[4], अवनिपतिमरणमुदित-

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१ 'कृतज्ञः, परिव्राड्बुभुक्षुः, नृशंसः प्रियवाक्' अ. २ '०लम्बिते गते वर्षीयसि' ब. ३ '०मनसि विशति' ब. ४ '०व्यसनमव्यवसाय' अ.

मतिः, अधृतिकरमपरमधिकतरमितः दुःखातिशयं समुपनयति विधिः' इति । स कथं कथमप्यकथयत्—'देव, पिशाचानामिव नीचात्मनां चरितानि छिद्रप्रहारीणि प्रायशो भवन्ति । यतो यस्मिन्नहन्यवनिपतिरुपरत इत्यभूद्वार्ता तस्मिन्नेव देवो ग्रहवर्मा दुरात्मना मालवराजेन जीवलोकमात्मनः सुकृतेन सह त्याजितः । भर्तृदारिकापि राज्यश्रीः कालायसनिगडयुगलचुम्बितचरणा चौराङ्गनेव संयता कान्यकुब्जे कारायां निक्षिप्ता । किंवदन्ती च यथा किलानायकं साधनं मत्वा जिघृक्षुः सुदुर्मतिरेतामपि भुवमाजिगमिषतीति विज्ञापिते प्रभुः प्रभवति' इति ।

ततश्च तादृशमनुपेक्षणीयमसम्भावितमाकस्मिकमपरं व्यतिकरमाकर्ण्याश्रुतपूर्वत्वात्परिभवस्य, परपरिभवासहिष्णुतया च स्वभावस्य, दर्पबहुलतया च नवयौवनस्य, वीरक्षेत्रसम्भवत्वाच्च जन्मनः, कृपाभूमिभूतायाश्च स्वसुः स्नेहात्स तादृशोऽपि बद्धमूलोऽप्यत्यन्तगुरुरेकपद एवास्य ननाश शोकावेगः । विवेश च सहसा केसरीव गिरिगुहागृहं गम्भीरं हृदयं भयङ्करः कोपावेगः । केशिनिषूदनशङ्काकुलकालियकुलभङ्गुरभ्रूभङ्गतरङ्गिणी श्यामायमाना यमस्वसेव प्रथीयसि ललाटपट्टे भीषणा भ्रुकुटिरुदसिच्यत । दर्पात्परामृशन्नखकिरणसलिलनिर्झरैः समरभारसम्भावनाभिषेकमिव चकार दिङ्नागकुम्भकूटविकटस्य बाहुशिखरकोषस्य वामः पाणिपल्लवः । सञ्जातस्वेदसलिलपूरितोदरो निर्मूलं मालवोन्मूलनाय गृहीतकेश इव दुर्मदश्रीकचग्रहोत्कण्ठयेव च कम्पमानः पुनरपि समुत्ससर्प भीषणं कृपाणं पाणिरपरः । शस्त्रग्रहणमुदितराजलक्ष्मीक्रियमाणदिष्टवृद्धिविधुतसिन्दूरधूलिरिव कपिलः कपोलयोरदृश्यत रोषरागः । समासन्नसकलमहीपालचूडामणिचक्राक्रमणजाताहङ्कार इव च समारुरोह वाममूरुदण्डमुत्तानितश्चरणो दक्षिणः । निष्ठुराङ्गुष्ठकषणनिष्ठ्यूतधूमलेखो निर्वीरोर्वीकरणाय विमुक्तशिख इव लिलेख मणिकुट्टिममितरः पादपद्मः । दर्पस्फुटितसरसव्रणोच्छलितरुधिरच्छटावसेकैः शोकविषप्रसुप्तं प्रबोधयन्निव पराक्रममनुजमवादीत्—'आयुष्मन्, इदं राजकुलम्, अमी बान्धवाः, परिजनोऽयम्, इयं भूमिः, भूपतिभुजपरिघपालिताश्चैताः प्रजाः गतोऽहमद्यैव मालवराजकुलप्रलयाय । इदमेव तावद्वल्कलग्रहणमिदमेव तपः शोकापगमोपायश्चायमेव यदत्यन्ताविनीतारिनिग्रहः । सोऽयं कुरङ्गकैः कचग्रहः केशरिणः, भेकैः करपातः कालसर्पस्य, वत्सकैर्बन्दिग्रहो व्याघ्रस्य, अलगर्दैर्गलग्रहो गरुडस्य, दारुभिर्दाहादेशो दहनस्य, तिमिरैस्तिरस्कारो रवेः, यो मौखराणां मालवैः परिभवः पुष्पभूतिवंशस्य च । अन्तरितस्तापो मे महीयसा मन्युना । तिष्ठन्तु सर्व एव राजानः करिणश्च त्वयैव सार्धम् । अयमेको भण्डिरयुतमात्रेण तुरङ्गमाणामनुयातु माम् ।' इत्यभिधाय चानन्तरमेव प्रयाणपटहमादिदेश ।

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१ 'इतः समुपनयति' अ. २ 'यो मालवैः' अ.

तं च तथा समादिशन्तमाकर्ण्य जामिजामातृवृत्तान्तविज्ञानप्रकोपाधान-दूयमाने मनसि निवर्तना[1]पदेशेन दूरप्ररूढप्रणयपीड इव प्रोवाच देवो हर्षः—'कमिव दोषं पश्यत्यार्यो ममानुगमनेन । यदि बाल इति नितरां तर्हि न परित्याज्योऽस्मि, रक्षणीय इति भवद्भुजपञ्जरं रक्षास्थानम्, अशक्त इति क्व परीक्षितोऽस्मि, संवर्धनीय इति वियोगस्तनूकरोति, अक्लेशसह इति स्त्रीपक्षे निक्षिप्तोऽस्मि, सुखमनुभवत्विति त्वय्येव सह तत्प्रयाति, महानध्वनः क्लेश इति विरहोऽविषह्यतरः, कलत्रं रक्षत्विति श्रीस्ते निस्त्रिंशेऽधिवसति, पृष्ठतस्तिष्ठ[2]त्विति तिष्ठत्येव ते प्रतापः, राजकमनधिष्ठितमिति तत्सुबद्धमार्यगुणैः, न बाह्यः सहायो महत इति व्यतिरिक्तमेव मां गणयसि, प्रलघुपरिकरः प्रयामीति पादरजसि कोऽतिभारः, द्वयोर्गमनमसांप्रतमिति मामनुगृहाण गमनाज्ञया, कातरो भ्रातृस्नेह इति सदृशो दोषः । का चेयमात्मम्भरिता भुजस्य ते यदेकाकी क्षीरोदफेनपटलपाण्डुरममृतमिव यशः पिपासति । अवञ्चितपूर्वोऽस्मि [3]प्रसादेषु । तत्प्रसीदत्वार्यो नयतु मामपि' इत्यभिधाय क्षितितलविनिहितमौलिः पादयोरपतत् ।

तमुत्थाप्य पुनरग्रजो जगाद—'तात किमेवमतिमहारम्भपरिग्रहणेन गरिमाणमारोप्यते बलादतिलघीयानप्यहितः । हरिणार्थमतिक्लेपणः सिंहसम्भारः । तृणानामुपरि कति कवचयन्त्याशुशुक्षणयः । अपि च तवाष्टादशद्वीपाष्टमङ्गलकमालिनी मेदिन्यस्त्येव विक्रमस्य विषयः । नहि कुलशैलनिवहवाहिनो वायवः संनह्यन्त्यतितरले तूलराशौ । न सुमेरुवप्रप्रणयप्रगल्भा वा दिक्करिणः परिणमन्त्यणीयसि वल्मीके । ग्रहीष्यसि सकलपृथ्वीपतिप्रलयोत्पातमहाधूमकेतुं मान्धातेव चारुचामीकरपत्रलतालङ्काराङ्कायं कार्मुकं ककुभां विजये । मम तु दुर्निवारायामस्यां विपक्षक्षपणक्षुधि क्षुभितायां क्षम्यतामयमेकाकिनः कोपकवल एकः । तिष्ठतु भवान् ।' इत्यभिधाय च तस्मिन्नेव वासरे निर्जगामाभ्यमित्रम् ।

अथ तथागते भ्रातरि, उपरते च पितरि, प्रोषितजीविते च जामातरि, मृतायां च मातरि, संयतायां च स्वसरि, स्वयूथभ्रष्ट इव वन्यः करी देवो हर्षः कथं कथमप्येकाकी कालं तमनैषीत् । अतिक्रान्तेषु बहुषु वासरेषु कदाचित्तथैव भ्रातृगमनदुःखासिकया दत्तप्रजागरस्त्रिभागशेषायां त्रियामायां यामिकेन गीयमानामिमामार्यां शुश्राव—

'द्वीपोपगीतगुणमपि समुपार्जितरत्नराशिसारमपि ।
पोतं पवन इव विधिः पुरुषमकाण्डे निपातयति ॥ ३ ॥'

तां च श्रुत्वा सुतरामनित्यताभावनया दूयमानहृदयः प्रक्षीणभूयिष्ठायां क्षपायां क्षणमिव निद्रामलभत स्वप्ने चाभ्रंलिहं लोहस्तम्भं भज्यमानमपश्यत् । उत्कम्पमानहृदयश्च पुनः प्रत्यबुध्यत । अचिन्तयच्च—'किं नु खलु

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१ 'निवर्तनादेशेन' अ. २ 'पृष्ठतः शून्य'-ब. ३ 'विप्रप्रसादेषु' ब.

मामेवममी सततमनुवध्नन्ति दुःस्वप्नाः । स्फुरति च दिवानिशमकल्याणाख्यानविचक्षणमदक्षिणमक्षि । सुदारुणाश्चाक्षुद्रक्षितिपक्षयमाचक्षाणाः क्षणमपि न शाम्यन्ति पुनरुत्पाताः । प्रत्यहं राहुरविकलकायबन्ध इव कबन्धवति अर्कबिम्बे घटमानो विभाव्यते । तपःकरणकालकवलितानिव धूसरितसमग्रग्रहानुद्गिरन्ति धूमोद्गारान्सप्तर्षयः । दिने दिने दारुणा दिशां दाहा दृश्यन्ते । दिग्दाहभस्मकणनिकर इव निपतति नभस्तलात्तारागणः । तारापातशुचेव निष्प्रभः शशी । निशि निशि इतस्ततः प्रज्वलिताभिरुल्काभिरुग्रं ग्रहयुद्धमिव वियति विलोकयन्ति विलोलतारकाः ककुभः । राज्यसञ्चारसूचकः सञ्चारयतीव क्ष्मां क्वापि वहद्बहलरजःपटलकलिलशर्कराशकलसूत्कारी मारुतः । न कुशलमिव पश्यामि लग्नस्य । अस्मिन्नस्मद्वंशे करिण इव करीरं कोमलमपि कलयतः कृतान्तस्य कः परिपन्थी । सर्वथा स्वस्ति भवत्वार्याय ।' इति चिन्तयित्वा च अन्तर्भिन्नं भ्रातृस्नेहकातरं द्रवदिव हृदयं कथं कथमपि संस्तभ्योत्थाय यथाक्रियमाणं क्रियाकलापमकरोत् ।

आस्थानगतश्च सहसैव प्रविशन्तम्, अनुप्रविशता विषण्णवदनेन लोकेनानुगम्यमानम्, असह्यदुःखोष्णनिश्वासधूमरक्ततन्तुनेव मलिनेन पटेन प्रावृतवपुषम्, जीवितधारणलज्जयेवावनतमुखम्, नासावंशस्याग्रे ग्रथितदृष्टिम्, दुःखदूरप्ररूढरोम्णा मूकेनापि मुखेन स्वामिव्यसनमविच्छिन्नैरश्रुबिन्दुभिर्विज्ञापयन्तं कुन्तलं नाम बृहदश्ववारम्, राज्यवर्धनस्य प्रसादभूमिमभिजाततमं ददर्श । दृष्ट्वा च जाताशङ्कश्चक्षुषि सलिलेन, मुखशशिनि श्वसितेन, हृदये हुताशेन, उत्सङ्गे भुवा, दारुणाप्रियश्रवणसमये सममिव सर्वेष्वङ्गेष्ववगृह्यत लोकपालैः । तस्माच्च हेलानिर्जितमालवानीकमपि गौडाधिपेन मिथ्योपचारोपचितविश्वासं मुक्तशस्त्रमेकाकिनं विश्रब्धं स्वभवन एव भ्रातरं व्यापादितमश्रौषीत् ।

श्रुत्वा च महातेजस्वी प्रचण्डकोपपावकप्रसरपरिचीयमानशोकावेगः सहसैव प्रजज्वाल । ततश्चामर्षविधुतशिरःशीर्यमाणशिखामणिशकलाङ्गारकितैमिव रोषाग्निमुद्वमन्, अनवरतस्फुरितेन पिबन्निव सर्वतेजस्विनामायूंषि रोषनिर्भुग्नेन दशनच्छदेन, लोहितायमानलोचनालोकविक्षेपैर्दिग्दाहानिव दर्शयन्, रोषानलेनाप्यसह्यसहजशौर्योष्मदहनदह्यमानेनेव वितन्यमानस्वेदसलिलशीकरासारदुर्दिनः, स्वावयवैरप्यदृष्टपूर्वप्रकोपभीतैरिव कम्पमानैरुपेतः, हर इव कृतभैरवाकारः, हरिरिव प्रकटितनरसिंहरूपः, सूर्यकान्तशैल इवापरतेजःप्रसरदर्शनप्रज्वलितः, क्षयदिवस इवोदितद्वादशदिनकरदुर्निरीक्ष्यमूर्तिः, महोत्पातमारुत इव सकलभूभृत्कम्पकारी, विन्ध्य इव विवर्धमानविग्रहोत्सेधः, महाशीविष इव दुर्नरेन्द्राभिभवरोषितः, पारीक्षित इव सर्वभोगिदहनोद्यतः, वृकोदर इव रिपुरुधिरतृषितः, सुरगज इव प्रतिपक्षवारणप्र-

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१ 'अभिज्ञात०' ब. २ 'शकलाङ्गारकिताङ्गमिव' ब.

धावितः, पूर्वागम इव पौरुषस्य, उन्माद इव मदस्य, आवेग इवावलेपस्य, तारुण्यावतार इव तेजसः, सर्वोद्योग इव दर्पस्य, युगागम इव यौवनोष्मणः, राज्याभिषेक इव रणरसस्य, नीराजनदिवस इवासहिष्णुतायाः, परां भीषणतामयासीत्।

अवादीच्च। 'गौडाधिपाधममपहाय कस्तादृशं महापुरुषं तत्क्षण एव निर्व्याजभुजवीर्यनिर्जितसमस्तराजकं मुक्तशस्त्रं कलशयोनिमिव कृष्णवर्त्मप्रसूतिरीदृशेन सर्ववीरलोकविगर्हितेन मृत्युना शमयेदार्यम्। अनार्यं च तं मुक्त्वा भागीरथीफेनपटलपाण्डुराः केषां मनःसु सरःसु राजहंसा इव परशुरामपराक्रमस्मृतिकृतो न कुर्युरार्यशौर्यगुणाः पक्षपातम्। कथमिवास्योग्रस्यास्यार्यजीवितहरणे निदाघरवेरिव कमलाकरसलिलशोषणेऽनपेक्षितप्रीतयः प्रसृताः कराः। कां नु गतिं गमिष्यति, कां वा योनिं प्रवेक्ष्यति, कस्मिन्वा नरके निपतिष्यति। श्वपाकोऽपि क इदमाचरेत्। नामापि गृह्णतोऽस्य पापकारिणः पापमलेन लिप्यत इव मे जिह्वा। किं वाङ्गीकृत्य कार्यमार्यस्तेन क्षुद्रेणानुप्रविश्य विगतघृणेन घुणेनेव सकलभुवनाह्लादनचतुरश्चन्दनस्तम्भः क्षयमुपनीतः। नूनं नानेन मूढेन मधुरसास्वादलुब्धेन मध्विवार्यजीवितमाकर्षता भावी दृष्टः कष्टशिलीमुखसम्पातोपद्रवः[1]। निजगृहदूषणं जालमार्गप्रदीपकेन कज्जलमिवातिमलिनं केवलमयशः सञ्चितं गौडाधमेन[2]। न त्वाश्वेवास्तमुपगतवत्यपि त्रिभुवनचूडामणौ सवितरि वेधसादिष्टः[3] सत्पथशत्रोरन्धकारस्य निग्रहाय ग्रहषण्डविहारैकहरिणाधिपः शशी। विनयविधायिनि भग्नेऽपि चाङ्कुशे विद्यत एव व्यालवारणस्य विनयाय सकलमत्तमातङ्गकुम्भस्थलस्थिरशिरोभागभिदुरः खरतरः केसरिनखरः। तादृशाः कुवैकटिका इव तेजस्विरत्नविनाशकाः कस्य न वध्याः। क्वेदानीं यास्यति दुर्बुद्धिः।' इत्येतदभिदधत एवास्य पितुरपि मित्रं सेनापतिः समग्रविग्रहप्राग्रहरो हरितालशैलावदातदेहः, परिणतप्रगुणसालप्रकाण्डप्रकाशः, प्रांशुरतिशौर्योष्मणेव परिपाकमागतो गतभूयिष्ठे वयसि वर्तमानः, बहुशरशयनसुप्तोत्थितोऽपि हसन्निव शान्तनवमतिदीर्घेणायुषा, दुरभिभवशरीरतया जरयापि भीतभीतयेव प्रकटितप्रकम्पया परामृष्टः कथमपि सारमयेषु शिरोरुहेषु, शशिकरनिकरसितसरलशिरोरुहसटाल:[4] सैंहीमिव निष्कपटपराक्रमरसरचितां संक्रान्तो जीवन्नेव जातिम्, अपरस्वामिमुखदर्शनमहापातकपरिजिहीर्षयेव भ्रूयुगलेन वलिन[5]शिथिलप्रलम्बचर्मणा स्थगितदृष्टिः, धवलस्थूलगुञ्जापिच्छप्रच्छादितकपोलभागभास्वरेण वमन्निव विक्रमकालमकालेऽपि विकाशिकाशकाननविशदं शरदारम्भं भीमेन मुखेन, मृतमपि हृदयस्थितं स्वामिनमिव सितचामरेण वीजयन्नाभिलम्बेन कूर्चकलापेन, परिणामेऽपि धौतासिधाराजलपानतृषितैरिव विवृतवदनैर्बृहद्भिर्व्रणविदारैर्विषमितविशालवक्षाः, निशितशस्त्रटङ्ककोटि-

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१ 'दृष्टः शिली'-अ. २ 'सञ्चितं नत्वाश्वेवास्त' ब. ३ 'वेधसादिसृष्टः' ब. ४ 'सटालम्' अ. ५ 'वलित' अ.

कुट्टितबहुव्रहव्रणाक्षरपङ्क्तिनिरन्तरतया च सकलसमरविजयपर्वगणनामिव कुर्वन्पूर्वपर्वत इव पादचारी, विविधवीररसवृत्तान्तरामणीयकेन महाभारतमपि लघयन्निव, प्रतिपक्षक्षपणातिनिर्बन्धेन परशुराममपि शिक्षयन्निव, अव्भ्रमणेनानादरश्रीसमाकर्षणविभ्रमेण मन्दरमपि मन्दयन्निव, वाहिनीनायकमर्यादानुवर्तनेनाम्भोधिमप्यभिभवन्निव, स्थैर्यकार्कश्योन्नतिभिरचलानपि ह्रेपयन्निव, सहजप्रचण्डतेजःप्रसरपरिस्फुरणेन सवितारमपि तृणीकुर्वन्निव, ईश्वरभारोद्वहनघृष्टपृष्ठतया हरवृषभमपि हसन्निव, अरणिरमर्षाग्नेः, ऐश्वर्यं शौर्यस्य, मदो मदस्य, विसर्पो दर्पस्य, हृदयं हठस्य, जीवितं जिगीषुतायाः, उच्छ्वसितमुत्साहस्य, अङ्कुशो दुर्मदानाम्, नागदमनो दुष्टभोगिनाम्, विरामो वरमनुष्यतायाः, कुलगुरुर्वीरगोष्ठीनाम्, तुला शौर्यशालिनाम्, सीमान्तदृश्वा शस्त्रग्रामस्य, निर्वोढा प्रौढवादानाम्, संस्तम्भयिता भग्नानाम्, पारगः प्रतिज्ञायाः, मर्मज्ञो महाविग्रहाणाम्, आघोषणापटहः समरार्थिनाम्, सन्निधावेव समुपविष्टः सिंहनादनामा स्वरेणैव दुन्दुभिनिर्घोषगम्भीरेण सुभटानां समररसमानयन्विज्ञापितवान्—'देव, न क्वचित्कृताश्रयया मलिनया मलिनतराः कोकिलया काका इव कापुरुषा हतलक्ष्म्या विप्रलभ्यमानमात्मानं न चेतयन्ते । श्रियो हि दोषान्धतादयः कामला विकाराः । छत्रच्छायान्तरितरवयो विस्मरन्त्यन्यं तेजस्विनं जडधियः । किं वा करोतु वराकः येनातिभीरुतया नित्यपराङ्मुखेन न तु दृष्टान्येव सर्वातिशायिशौर्यातिशयश्वयथुकपिलकपोलपुलकपल्लवितकोपानलानि कुपितानां तेजस्विनां मुखानि । नासौ तपस्वी जानात्येवं यथाभिचारा इव विप्रकृताः सद्यः सकलकुलप्रलयमुपाहरन्ति मनस्विनः । जलेऽपि ज्वलन्ति ताडितास्तेजस्विनः । सकलवीरगोष्ठीबाह्यस्य तस्यैवेदमुचितमनुत्तारनिरयनिपातनिपुणं कर्म । मनस्विनां हि प्रधनप्रधानधने धनुषि ध्रियमाणे सति च कमलाकलहंसीकेलिकुवलयकानने कृपाणे कृपणोपायाः पयोधिमथनप्रभृतयोऽपि श्रीसमुत्थानस्य किं पुनरीदृशाः । येषां च धात्रा धरित्रीं त्रातुं नियुक्ताः स्वयमसमर्था इव कुलिशकर्कशभुजपरिघप्रहरणहेतोरुद्गिरन्ति गिरयोऽपि लोहानि ते कथमिव बाहुशालिनो मनसापि विमलयशोबान्धवा ध्यायेयुरकार्यम् । सर्वग्रहाभिभवभास्वराणां हि सुभटकराणामग्रतो दिग्ग्रहणे पङ्गवः पतङ्गकराः । महामहिषशृङ्गतरङ्गभङ्गभङ्गुरभीषणान्तराला लोकप्रवादमात्रेण दक्षिणाशा परमार्थतो भटभ्रुकुटिरधिवासो यमस्य । चित्रं च यदुन्मुक्तसिंहनादानां सहसासाहसरसरोमाञ्चकण्टकनिकरेण सह न निर्यान्ति सटाः शूराणां रणेषु । द्वयमेव च चतुःसागरसम्भूतस्य भूतिसम्भारस्य भाजनं प्रतिपक्षदाहि दारुणं वडवामुखं वा महापुरुषहृदयं वा । तेजस्विनः सकलाननवाप्य पयोराशीन्सहजस्य कुतो निवृत्तिरूष्मणः । वृथाविततविपुलफणाभारो भुजङ्गानां भर्ता

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१ 'पर्वपूर्वपर्वत इव' ब. २ 'भङ्गुरभङ्गिभीषणा—' ब. ३ 'सम्भृतस्य' ब.

बिभर्ति यो भोगेन मृत्पिण्डमेव केवलम् । अप्रतिहतशासनाक्रान्त्युपभोगसुखरसं तु रसाया दिक्कुञ्जरकरभारभास्वरप्रकोष्ठा वीरबाहव एव जानन्ति । रविरिवोन्मुखपद्माकरगृहीतपादपल्लवः सुखेनाखण्डिततेजा दिवसान्नयति शूरः । कातरस्य तु शशिन इव हरिणहृदयस्य पाण्डुरपृष्ठस्य कुतो द्विरात्रमपि निश्चला लक्ष्मीः । अपरिमितयशःप्रकरवर्षी विकासी वीररसः । पुरःप्रवृत्तप्रतापप्रहताः पन्थानः पौरुषस्य । शब्दविद्रुतद्विपन्ति भवन्ति द्वाराणि दर्पस्य । शस्त्रालोकप्रकाशिताः शून्या दिशः शौर्यस्य । रिपुरुधिरशीकरासारेण भूरिव श्रीरप्यनुरज्यते । बहुनरपतिमुकुटमणिशिलाशाणकोणकषणेन चरणनखराजिरिव राजताप्युज्ज्वलीभवति । अनवरतशस्त्राभ्यासेन करतलानीव रिपुमुखानि श्यामीभवन्ति । विविधव्रणबद्धपट्टकशतैः शरीरमिव यशोऽपि धवलीभवति । कवचिषु रिपूरःकपाटेषु पात्यमानाः पावकशिखामिव श्रियमपि वमन्ति निष्ठुरा निस्त्रिंशप्रहाराः । यश्चाहितहतस्वजनो मनस्विजनो द्विपद्योषिदुरस्ताडनेन कथयति हृदयदुःखम् । परुषासिलतानिपातपवनेनोच्छ्वसिति निरुच्छ्वसितशत्रुशरीराश्रुधारापातेन रोदिति विपक्षवनिताचक्षुषा ददाति जलं स श्रेयान्नेतरः । न च स्वप्नदृष्टनष्टेष्विव क्षणिकेषु शरीरेषु निबध्नन्ति बन्धुबुद्धिं प्रबुद्धाः । स्थायिनि यशसि शरीरधीर्वीराणाम् । अनवरतप्रज्वलिततेजःप्रसरभास्वरस्वभावं च मणिप्रदीपमिव कलुषः कज्जलमलो न स्पृशत्येव तेजस्विनं शोकः । स त्वं सत्त्ववतामग्रणीः प्राग्रहरः प्राज्ञानां प्रथमः समर्थानां प्रष्ठोऽभिजातानामग्रेसरस्तेजस्विनामादिरसहिष्णूनाम् । एताश्च सततसन्निहितधूमायमानकोपाग्नयः सुलभासिधारातोयतृप्सयो विकटबाहुवनच्छायोपगूढा धीरतांया निवासशिशिरभूमयः स्वायत्ताः सुभटानामुरःकवाटभित्तयः । यतः किं गौडाधिपाधमेनैकेन । तथा कुरु यथा नान्योऽपि कश्चिदाचरत्येवं भूयः । सर्वोर्वीश्रद्धाकामुकानामलीकविजिगीषूणां सञ्चारय चामराण्यन्तःपुरपुरंध्रिनिश्वसितैः । उच्छिन्धि रुधिरगन्धान्धगृध्रमण्डलाच्छादनैश्छत्रच्छायाव्यसनानि । अपाकुरु कदुष्णशोणितोदकस्वेदैः कुलक्ष्मीकुलटाकटाक्षचक्षूरागरोगान् । उपशमय निशितशरशिरावेधैरैकार्यशौर्यश्वयथून् । उन्मूलय लोहनिगडापीडमालामलमहौषधैः पादपीठदोहददुर्ललितपादपट्टमान्द्यानि । क्षपय तीक्ष्णाज्ञाक्षरक्षारपातैर्जयशब्दश्रवणकर्णकण्डूः । अपनय चरणनखमरीचिचन्दनचर्चाललाटलेपैरनमितस्तिमितमस्तकस्तम्भविकारान् । उद्धर करदानसन्देशसन्दंशैर्द्रविणदर्पोष्मायमाणदुःशीललीलाशल्यानि । भिन्धि मणिपादपीठदीधितिप्रदीपिकाभिः शुष्कसुभटाटोपभ्रुकुटिबन्धान्धकारान् । जय चरणलङ्घनलाघवगलितशिरोगौरवारोग्यैर्मिथ्याभिमानमहासन्निपातान् । भ्रदय सततसेवाञ्जलिमुकुलितकरसम्पुटोष्मभिरिष्वसनगुणकिण-

१ 'बन्ध' ब. २ 'परुषानसि' ब. ३ 'निपातवनेन' अ. ४ 'वेधैर्वीरकार्य'- ब. ५ 'मालामलयमहौषधैः' ब.

कार्कश्यानि । येनैव ते गतः पिता पितामहः प्रपितामहो वा तमेव मा हासीस्त्रिभुवनस्पृहणीयं पन्थानम् । अपहाय कुपुरुषोचितां शुचं प्रतिपद्यस्व कुलक्रमागतां केसरीव कुरङ्गीं राजलक्ष्मीम् । देव, देवभूयं गते नरेन्द्रे दुष्टगौडभुजङ्गजग्धजीविते च राज्यवर्धने वृत्तेऽस्मिन्महाप्रलये धरणीधारणायाधुना त्वं शेषः । समाश्वासय अशरणाः प्रजाः क्ष्मापतीनां शिरःसु शरत्सवितेव ललाटंतपान्प्रयच्छ पादन्यासान् । अहितानामभिनवसेवादीक्षादुःखसन्तप्तश्वासधूममण्डलैर्नखरम्पचैः प्रचलितचूडामणिचक्रवालबालातपैश्चायाहि कल्माषपादताम् । अपि च हते पितर्येकाकी तपस्वी मृगैः सह संवर्धितः सहजब्राह्मण्यमार्दवसुकुमारमनाः कृतनिश्चयश्चण्डचापवनाटनिटांकारनादनिर्मर्दीकृतदिग्गजं गुञ्जज्ज्याजालजनितजगज्ज्वरं समग्रमुद्यतमेकविंशतिकृत्वः कृत्तवंशमुत्खातवान्राजन्यकं परशुरामः । किं पुनर्नैसर्गिककायकार्कश्यकुलिशायमानमानसो मानिनां मूर्धन्यो देवः । तदद्यैव कृतप्रतिज्ञो गृहाण गौडाधमजीवितध्वस्तये जीवितसङ्कलनाकुलकालाकाण्डयात्राचिह्नध्वजं धनुः । न ह्ययमरातिरक्तचन्दनचर्चाशिशिरोपचारमन्तरेण शाम्यति परिभवानलपच्यमानदेहस्य देवस्य दुःखदाहज्वरः सुदारुणः । निकारसन्तापशान्त्युपायपरिक्षये हि हिडिम्बाचुम्बनास्वादितमिव रिपुरुधिरामृतममन्दरोपायमपायि पवनात्मजेन । जामदग्न्येन च शाम्यन्मन्युशिखिशिखासंज्वरसुखायमानस्पर्शशीतलेषु क्षत्रियक्षतजह्रदेष्वस्नायि ।' इत्युक्त्वा व्यरंसीत् ।

देवस्तु हर्षस्तं प्रत्यवादीत्—'करणीयमेवेदमभिहितं मान्येन । इतरथा हि मे गृहीतभुवि भोगिनाथेऽपि दायादद्दृष्टिरीर्ष्यालोर्भुजस्य । उपरि गच्छतीच्छति निग्रहाय ग्रहगणेऽपि भ्रूलता चलितुम् । अनमत्सु शैलेष्वपि कचग्रहमभिलषति दातुं करः । तेजोदुर्विदग्धानर्ककरानपि चामराणि ग्राहयितुमीहते हृदयम् । राजशब्दरुषा मृगराजानामपि शिरांसि वाञ्छति पादः पादपीठीकर्तुम् । स्वच्छन्दलोकपालस्वेच्छागृहीतानामाक्षेपादेशाय दिशामपि स्फुरत्यधरः । किं पुनरीदृशे दुर्जाते जाते जातामर्षनिर्भरे च मनसि नास्त्येवावकाशः शोकक्रियाकरणस्य । अपि च हृदयविषमशल्ये मुसल्ये जीवति जाल्मे जगद्विगर्हिते गौडाधिपाधमचण्डाले जिहेमि शुष्काधरपुटः पोटेव प्रतिकारशून्यं शुचा सूत्कर्तुम् । अकृतरिपुबलाबलाविलोललोचनोदकदुर्दिनस्य मे कुतः करयुगलस्य जलाञ्जलिदानम् । अदृष्टगौडाधमचिताधूममण्डलस्य वा चक्षुषः स्वल्पमप्यश्रुसलिलम् । श्रूयतां मे प्रतिज्ञा । शपाम्यार्यस्यैव पादपांसुस्पर्शेन यदि परिगणितैरेव वासरैः सकलचापचापलदुर्ललितनरपतिचरणरणरणायमाननिगडां निर्गौडां न करोमि मेदिनीं ततस्तनूनपाति पीतसर्पिषि पतङ्ग इव पातकी पातयाम्यात्मानम् ।' इत्युक्त्वा च महासन्धिविग्रहाधिकृतमवन्तिमन्तिकस्थमादिदेश—'लिख्यताम् । आ रविरथच-

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१ 'कृत्तवंशं' ब.

त्क्रचीत्कारचकितचारणमिथुनमुक्तसानोरुदयाचलात्, आ त्रिकूटकटककुट्टाक-टङ्कलिखितकाकुत्स्थलङ्कालुण्ठनव्यतिकरात्सुवेलात्, आ वारुणीमदस्खलितव-रुणवरनारीनूपुररवमुखरकुहरकुक्षेरस्तगिरेः, आ गुह्यकगेहिनीपरिमलसुगन्धि-गन्धपाषाणवासितगुहागृहाच्च गन्धमादनात्, सर्वेषां राज्ञां सज्जीक्रियन्तां कराः करदानाय शस्त्रग्रहणाय वा, गृह्यन्तां दिशश्चामराणि वा, नमन्तु शिरांसि धनूंषि वा, कर्णपूरीक्रियन्तामाज्ञा मौर्व्यो वा, शेखरीभवन्तु पादर-जांसि शिरस्त्राणि वा, घटन्तामञ्जलयः करिघटाबन्धा वा, मुच्यन्तां भूमय इषवो वा, समालम्ब्यन्तां वेत्रयष्टयः कुन्तयष्टयो वा, सुदृष्टः क्रियतामात्मा मच्चरणनखेषु कृपाणदर्पणेषु[1] वा परागतोऽहमिति। पङ्गोरिव मे कुतो निवृ-त्तिस्तावद्यावन्न कृतः सर्वद्वीपान्तरसञ्चारी सकलनरपतिमुकुटमणिशिलालोक-मयः पादलेपः।' इति कृतनिश्चयश्च मुक्तास्थानो विसर्जितराजलोकः स्नाना-रम्भाकाङ्क्षी सभामत्याक्षीत्। उत्थाय च स्वस्थवन्निःशेषमाह्निकमकार्षीत्। अगलच्च दर्पप्रसर इव श्रुतप्रतिज्ञस्य शाम्यदूष्मा दिवसस्त्रिभुवनस्य।

ततश्च निजाधिकारापहारभीत इव भगवत्यपि क्वापि गते गततेजस्यहिम-तामरसवनेष्वपि निगूढशिलीमुखालापेषु त्रासादिव सङ्कुचत्सु, विहगगणेष्वपि समुपसंहृतनिजपक्षविक्षेपनिश्चलेषु भियेवाप्रकटीभवत्सु, भुवनव्यापिनीं संध्यां प्रतिज्ञामिव मानयति नतशिरसि घटिताञ्जलिवने जने सकले, स्वपदच्युतिचकितदिक्पालदीयमानाभ्रंलिहलोहप्राकारवलयास्विव[2] बहलति-मिरमालातिरोधीयमानासु दिक्षु प्रदोषास्थाने नातिचिरं तस्थौ। नमन्नृप-लोकलोलांशुकपवनकम्पितशिखैर्दीपिकाचक्रवालैरपि प्रणम्यमान इव प्राहि-णोल्लोकं प्रतिषिद्धपरिजनप्रवेशश्च शयनगृहं प्राविशत्। उत्तानश्च मुमोचा-ङ्गानि शयनतले। दीपद्वितीयं च तमभिसर इव लब्धावसरस्तरसा भ्रातृशोको जग्राह। जीवन्तमिव हृदये निमीलितलोचनो ददर्शाग्रजम्। उपर्युपरि भ्रातृजीवितान्वेषिण इव प्रसस्रुः श्वासाः। धवलांशुकपटान्तेनेव चाश्रुजलप्लवेन मुखमाच्छाद्य निःशब्दमतिचिरं रुरोद। चकार च चेतसि। कथं नामाकृ-तेस्तादृश्या युक्तः परिणामोऽयमीदृशः। पृथुशिलासङ्घातकर्कशकायबन्धात्ता-तादचलादिव लोहधातुः कठिनतर आसीदार्यः। कथं चास्य मे हतहृदयस्या-र्यविरहे सकृदपि युक्तमुच्छ्वसितुम्। इयं सा प्रीतिर्भक्तिरनुवृत्तिर्वा। बालि-शोऽपि कः सम्भावयेदार्यमरणे मज्जीवितम्। तत्तादृशमैक्यमेकपद एव क्वापि गतम्। अयत्नेनैव हतविधिना पृथक्कृतोऽस्मि। दग्धरोपान्तरितशुचा सुचिरं रुदितमपि न मुक्तकण्ठं गतघृणेन मया। सर्वथा लूतातन्तुच्छटाच्छिद्रास्तु-च्छाः प्रीतयः प्राणिनाम्। लोकयात्रामात्रनिबन्धना बान्धवता यतोऽहमपि नाम पर इवार्ये स्वर्गस्थे स्वस्थ इवासे। किं च दैवहतकेन फलमासादितमी-दृशि परस्परप्रीतिबन्धनिर्वृतहृदये सुखभाजि भ्रातृमिथुने विघटिते। तथा

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१ 'मणिदर्पणेषु' ब. २ 'वलयकलितास्विव' ब.

चन्द्रमया इव जगदाह्लादिनो लोकान्तरीभूतस्य लग्नचिताग्नय इवार्यस्य त एव दहन्ति गुणाः। इत्येतानि चान्यानि च हृदयेन पर्यदेवत। प्रभातायां च शर्वर्यां प्रातरेव प्रतीहारमादिदेशाशेषगजसाधनाधिकृतं स्कन्दगुप्तं द्रष्टुमिच्छामीति।

अथ युगपत्प्रधावितबहुपुरुषपरम्पराहूयमानः, स्वमन्दिरादप्रतिपालितकरेणुश्चरणाभ्यामेव संभ्रान्तः, ससंभ्रमैर्दण्डिभिरुत्सार्यमाणजनपदः, पदे पदे प्रणमतः प्रतिदिशमिभभिषग्वरान्वरवारणानां विभावरीवार्ताः पृच्छन्, उच्छ्रितशिखिपिच्छलाञ्छितवंशलतावनगहनगृहीतदिगायामैर्विन्ध्यवनैरिव वारणबन्धविमर्दोद्योगागतैः पुरःप्रधावद्भिरनायतमण्डलैराधोरणगणैश्च मरकतहरितघासमुष्टीश्च दर्शयद्भिर्नवग्रहगजपतींश्च प्रार्थयमानैश्च लब्धासिमतमत्तमातङ्गमुदितमानसैश्च सुदूरमुपसृत्य नमस्यद्भिरात्मीयमातङ्गमदागमांश्च निवेदयद्भिः, डिण्डिमाधिरोहणाय च विज्ञापयद्भिः, प्रमादपतितापराधापहृतद्भिरदद्दुःखघ्नतदीर्घश्मश्रुभिरग्रतो गच्छद्भिः, अभिनवोपसृतैश्च कर्पटिभिर्वारणासिसुखप्रत्याशया धावमानैः, गणिकाधिकारिगणैश्चिरलब्धान्तरैरुच्छ्रितकरैः, कर्मण्यकरेणुकासङ्कथनाकुलैरुल्लासितपल्लवचिह्नाभिररण्यपालपङ्क्तिभिश्च, निष्पादितनवग्रहनागनिवहनिवेदनोद्यताभिरुत्तम्भिततुङ्गतोत्रवनासिर्महामात्रपेटकैश्च प्रकटितकरिकर्मचर्मपुटैः, अभिनवगजसाधनसञ्चरणवार्तानिवेदनविसर्जितैश्च नागवनवीथीपालदूतवृन्दैः, प्रतिक्षणप्रत्यवेक्षितकरिकवलकूटैः, कटभङ्गसंग्रहं ग्रामनगरनिगमेषु निवेदयमानैः, कटककदम्बकैः क्रियमाणकोलाहलः, स्वामिप्रसादसम्भृतेन महाधिकाराविष्कारेण स्वाभाविकेन चावष्टम्भाभोगेनोदासीनोऽप्यादिशन्निव, असंख्यकरिकर्णशङ्खसम्पत्सम्पादनाय समुद्रानाज्ञापयन्निव, शृङ्गारगैरिकपङ्काङ्गरागसंग्रहाय गिरीन्मुष्णन्निव, दिग्गजाधिकारं ककुभामैरावतमिवापहरन्हरेर्हरपदभारनमितकैलासगिरिगुरुभिः पादन्यासैर्गुरुभारग्रहणगर्वमुर्व्याः संहरन्निव, गतिवशविलोलस्य चाजानुलम्बस्य बाहुदण्डद्वयस्य विक्षेपैरालानशिलास्तम्भमालामिवोभयतो निखनन्, ईषदुत्तुङ्गलम्बेनाधरबिम्बेनामृतरसस्वादुना नवपल्लवकोमलेन कवलेनेव श्रीकरेणुकां विलोभयन्, निजनृपवंशदीर्घं नासावंशं दधानः, अतिस्निग्धमधुरधवलविशालतया पीतक्षीरोदेनेव पिबन्नीक्षणयुग्मायामेन दिशामायामम्, मेरुतटादपि विकटविपुलालिकः, सततमविच्छिन्नच्छत्रच्छायाप्ररूढिवशादिव नितान्तायतनीलकोमलच्छविसुभगेन स्वभावभङ्गुरेण कुन्तलबालवल्लरीवेल्लितविलासिना लुनन्निव लुप्तालोकानकेकरान्बर्बरकेण, अरिपक्षपरिक्षयपरित्यक्तकार्मुककर्मापि सकलदिगन्तश्रूयमाणगुरुगुणध्वनिः, आत्मस्थसमस्तमत्तमातङ्गसाधनोऽप्यस्पृष्टो मदेन, भूतिमानपि स्नेहमयः, पार्थिवोऽपि गुणमयः, करिणामिव दानवतामुपरि स्थितः, स्वामितामिव स्पृहणीयां भृत्यतामप्यपरिभूतामुद्वहन्नेकभर्तृभक्तिनिश्चलां कुलाङ्गनामिवान-

१ 'प्रमादापतित' ब.

न्यगम्यां प्रभुप्रसादभूमिमारूढः, निष्कारणबान्धवो विदग्धानाम्, अभृत-भृत्यो भजताम्, अक्रीतदासो विदुषाम्, स्कन्दगुप्तो विवेश राजकुलम्। दूरादेव चोभयकरकमलावलम्बितं स्पृशन्मौलिना महीतलं नमस्कारमकरोत्।

उपविष्टं नतिनिकटे तं तदा जगाद देवो हर्षः—'श्रुतो विस्तर एवास्यार्य-व्यतिकरस्यास्मच्चिकीर्षितस्य च। अतः शीघ्रं प्रवेश्यन्तां प्रचारनिर्गतानि गज-साधनानि। न क्षाम्यत्यतिस्वल्पमप्यार्यपरिभवपीडापावकः प्रयाणविलम्बम्[1]।' इत्येवमभिहितश्च प्रणम्य व्यज्ञापयत्—'कृतमवधारयतु स्वामी समादिष्टं किंतु स्वल्पं विज्ञाप्यमस्ति भर्तृभक्तेः। तदाकर्णयतु देवः। देवेन हि पुष्प-भूतिवंशसम्भूतस्या[2]भिजनस्याभिजात्यस्य सहजस्य तेजसो दिक्करिकरप्रलम्बस्य बाहुयुगलस्यासाधारणस्य च सोदरस्नेहस्य सर्वं सदृशमुपक्रान्तम्। काको-दराभिधानाः कृपणाः कृमयोऽपि न मृष्यन्ति निकारं[3] किमुत भवादृशास्ते-जसां राशयः। केवलं देवराज्यवर्धनोदन्तेन कियदपि दृष्टमेव देवेन दुर्जन-दौरात्म्यम्। ईदृशाः खलु लोकस्वभावाः प्रतिग्रामं प्रतिनगरं प्रतिविषयं प्रतिदेशं प्रतिद्वीपं प्रतिदिशं च भिन्ना वेशाश्चाकाराश्चाहाराश्च व्याहाराश्च व्यवहाराश्च जनपदानाम्। तदियमात्मदेशाचारोचिता स्वभावसरलहृदयजा त्यज्यतां सर्वविश्वासिता। प्रमाददोषाभिषङ्गेषु श्रुतबहुवार्त एव प्रतिदिनं देवः। यथा नागकुलजन्मनः सारिका[4]श्रावितमन्त्रस्यासीन्नाशो नागसेनस्य पद्माव-त्याम्। शुकश्रुतरहस्यस्य च श्रीरशीर्यत श्रुतवर्मणः श्रावस्त्याम्। स्वप्नायमा-नस्य च मन्त्रभेदोऽभून्मृत्यवे मृत्तिकावत्यां सुवर्णचूडस्य। चूडामणिलग्नलेख-प्रतिबिम्बवाचिताक्षरा च चारुचामीकरचामरग्राहिणी यमतां ययौ यवनेश्वरस्य। लोभबहुलं च बहुलनिशि निधानमुत्खनन्तमुत्खातखड्गप्रमाथिनी ममन्थ माथुरं बृहद्रथं विदूरथवरूथिनी। नागवनविहारशीलं च मायामातङ्गाङ्गान्निर्गता महासेनसैनिका वत्सपतिं न्ययंसिषुः। अतिदयितलास्यस्य च शैलूषमध्यम-ध्यास्य मूर्धानमसिलतया मृणालमिवालुनादग्निमित्रात्मजस्य सुमित्रस्य मित्र-देवः। प्रियतन्त्रीवाद्यस्यालाबूवीणाभ्यन्तरशुषिरनिहितनिशिततरवारयो गान्ध-र्वच्छात्रच्छद्मानः चिच्छिदुरश्मकेश्वरस्य शरभस्य शिरो रिपुपुरुषाः। प्रज्ञादु-र्बलं च बलदर्शनव्यपदेशदर्शिताशेषसैन्यः सेनानीरनार्यो मौर्यं बृहद्रथं पिपेष पुष्यमित्रः स्वामिनम्। आश्चर्यकुतूहली च चण्डीपतिर्दण्डोपनतयवननिर्मिते-न नभस्तलयायिना यन्त्रयानेनानीयत क्वापि। काकवर्णः शैशुनागिश्च नगरो-पकण्ठे कण्ठे निचकृते निस्त्रिंशेन। अतिस्त्रीसङ्गरतमनङ्गपरवशं शुङ्गममात्यो वसुदेवो देवभूतिदासीदुहित्रा देवीव्यञ्जनया वीतजीवितमकारयत्। असुर-विवरव्यसनिनं चापजह्रुरपरिमितरमणीमणिनूपुरझणझणाह्लादरम्यया मागधं गोधनगिरिसुरुङ्गया स्वविषयं मेकलाधिपमन्त्रिणः। महाकालमहे च महा-

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१ 'प्रणयविलम्बम्' ब. २ 'सम्भूतस्याजात्यस्य' अ-क. ३ 'विकारम्' अ-क. ४ 'प्लावितमन्त्रस्य' ब.

मांसविक्रयवादवातूलं वेतालस्तालजङ्घो जघान जघन्यजं प्रद्योतस्य पौणकिं कुमारं कुमारसेनम्। रसायनरसाभिनिवेशिनश्च वैद्यव्यञ्जनाः सुबहुपुरुपान्तरप्रकाशितौपधगुणा गणपतेर्विदेहराजसुतस्य राजयक्ष्माणमजनयन्। स्त्रीविश्वासिनश्च महादेवीगृहगूढभित्तिभागभ्राता भद्रसेनस्याभवन्मृत्यवे कालिङ्गस्य वीरसेनः। मातृशयनीयतूलिकातलनिषण्णश्च तनयोन्यं तनयमभिषेक्तुकामस्य दध्रस्य करूपाधिपतेरभवन्मृत्यवे। उत्सारकरुचिं च रहसि ससचिवमेव दूरीचकार चकोरनाथं शूद्रकदूतश्चन्द्रकेतुं जीविताात्। मृगयासक्तस्य च मश्नतो गण्डकानुद्दण्डनङ्वलनलवननिलीनाश्च चम्पाधिपचमूचरभटाश्चामुण्डीपतेराचेमुः प्राणान्पुष्करस्य। वन्दिरागपरं च परप्रयुक्ता जयशब्दमुखरमुखा मल्ला मौखरिं मूर्खं क्षत्रवर्माणमुदखनन्। अरिपुरे च परकलत्रकामुकं कामिनीवेशगुप्तश्च चन्द्रगुप्तः शकपतिमशातयदिति। प्रमत्तानां प्रमदाकृताः प्रमादाः श्रुतिविषयमागता एव देवस्य। यथा मधुमोदितं मधुरकसंलिप्तैर्लाजैः सुप्रभा पुत्रराज्यार्थं महासेनं काशिराजं जघान। व्याजजनितकन्दर्पदर्पा च दर्पणेन क्षुरधारापर्यन्तेनायोध्याधिपतिं परन्तपं रत्नवती जारूथम्, विपचूर्णचुम्बितमकरन्देन च कर्णेन्दीवरेण देवकी देवरानुरक्ता देवसेनं सौह्मम्, योगपरागविसरवर्षिणा च मणिनूपुरेण वल्लभा सपत्नीरुषा वैरन्त्यं[1] रन्तिदेवम्, वेणीनिगूढेन च शस्त्रेण विन्दुमती वृष्णिं विदूरथम्, रसदिग्धमध्येन च मेखलामणिना हंसवती सौवीरं वीरसेनम्, अदृश्यागदलिप्तवदना च विषवारुणीगण्डूषपायनेन पौरवी पौरवेश्वरं सोमकम्।' इत्युक्त्वा विरराम स्वाम्यादेशसम्पादनाय च निर्जगाम।

देवोऽपि हर्षः सकलराज्यस्थितीश्चकार। ततश्च तथा कृतप्रतिज्ञे प्रयाणं विजयाय दिशां समादिशति[2] देवे हर्षे गतायुषां प्रतिसामन्तानामुदवसितेषु बहुरूपाण्युपलिङ्गानि वितेनिरे। तथा ह्यविप्रकृष्टाः[3] कालदूतदृष्टय इवेतस्ततश्चेरुश्चटुलाः कृष्णशारश्रेणयः। प्रचलितलक्ष्मीनूपुरप्रणादप्रतिमा मधुसरघासंघातझंकारा जहादिरेऽजिरे[4]। विवृतविकृतवदनविवरविसृतवह्निविसरा वासरेऽपि विरसं विरेसुश्चिरमशिवार्थमशिवाः[5] शिवाः। शवपिशितप्ररूढप्रसरा[6] इव कपिपोतकपोलकपिलपक्षतयः काननकपोताः पेतुः। आमन्त्रयमाणा इव दधुरकालकुसुमानि सममुपवनतरवः। तरलकरतलप्रहारप्रहतपयोधरा रुरुदुः प्रसभं सभाशालभञ्जिकाः। ददृशुरासन्नकचग्रहभयोत्क्रान्तोत्तमाङ्गमिवात्मानं कबन्धमादर्शोदरेषु योधाः। चूडामणिषु चक्रशङ्खकमललक्ष्माणः प्रादुरभवन्पादन्यासा राजमहिषीणाम्। चेटीचामराण्यकस्मादधावन्त पाणिपल्लवात्। प्रणयकलहेऽपि दत्तपृष्ठाश्चिरमभवन्भटाः पराङ्मुखा मानिनीनाम्। करिकपोलेषु[7] व्यघटन्त मधुलिहां मधुमदिरापानगोष्ठ्यः। समाघ्रातयममहिषगन्धा

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१ 'वैरन्त्या' ब. २ 'दित्सति' ब. ३ 'प्रविष्टकाल०' ब. ४ 'जहादिरे। चिरम्' ब. ५ 'विरेसुरुपशिविरं शवार्थम्' ब. ६ 'प्ररूढप्रणयेव' अ-क. ७ '०करिणीकपोलेषु' ब.

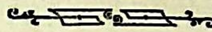
इव ताम्यन्तः स्तम्बकरिमपि हरयो हरितं नवयवसं न चेरुः । चलवलयावलीवाचालबालिकातालिकातोद्यलालिता अपि न ननृतुर्मन्दा मन्दिरमयूराः । निशि निशि रजनिकरहरिणनिहितनयन इवोन्मुखस्तारमुपतोरणमकारणमकाणीत्कौलेयकगणः । गणयन्तीव गतायुषस्तर्जनतरलया तर्जन्या दिवसमाट वाटकेषु कोटवी । कुट्टिमेषु कुटिलहरिणखुरवेणीतरङ्गिण्यः शष्पराजयोऽजायन्त । जनितवेणीवन्धानि निरञ्जनरोचनारोचींपि चषकमधुनि मुखकमलप्रतिविम्बान्यदृश्यन्त भटीनाम् । समासन्नात्मापहारचकिता इव चकम्पिरे भूमयः । वध्यालङ्काररक्तचन्दनरसच्छटा इवालक्ष्यन्त शूराणां पतिताः शरीरेषु विकसितवन्धूककुसुमशोणितशोचिषः शोणितवृष्टयः । पर्यश्रीकुर्वाणा इव विनश्वरीं श्रियमविरलस्फुरत्स्फुलिङ्गाङ्गारोद्गारदग्धतारागणा गणशः पतन्तः प्रज्वलन्तो न व्यरंसिषुरुल्कादण्डाः । प्रथममेव प्रतीहारीवापहरन्ती प्रतिभवनं चामरातपत्रव्यजनानि परुषा बभ्राम वात्येति ।

इति श्रीवाणभट्टकृतौ हर्षचरिते राजप्रतिज्ञावर्णनं नाम षष्ठ उच्छ्वासः[1] ।

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१ '०कृते हर्षचरिते षष्ठ' क; 'इति श्रीमहाकविचक्रचूडामणिश्रीवाणभट्टविरचिते हर्षचरिते महाकाव्ये राजप्रतिष्ठा नाम षष्ठ उच्छ्वासः सम्पूर्णः' ब.

सप्तम उच्छ्वासः ।



अङ्गनवेदी वसुधा कुल्या जलधिः स्थली च पातालम् ।
वल्मीकश्च सुमेरुः कृतप्रतिज्ञस्य वीरस्य ॥ १ ॥

धृतधनुषि बाहुशालिनि शैला न नमन्ति यत्तदाश्चर्यम् ।
रिपुसंज्ञकेषु गणना कैव वराकेषु काकेषु ॥ २ ॥

अथ व्यतीतेषु च केषुचिद्दिवसेषु मौहूर्तिकमण्डलेन शतशः सुगणिते सुप्रशस्तेऽहनि दत्ते चतसृणामपि दिशां विजययोग्ये दण्डयात्रालग्ने सलिलमोक्षविशारदैः शारदैरिवाम्भोधरैः कालधौतैः शातकौम्भैश्च[1] कुम्भैः स्नात्वा विरचय्य परमया भक्त्या भगवतो नीललोहितस्यार्चामुदर्चिषं हुत्वा प्रदक्षिणावर्तशिखाकलापमाशुशुक्षणिं दत्त्वा द्विजेभ्यो रत्नवन्ति राजतानि जातरूपमयानि च सहस्रशस्तिलपात्राणि कनकपत्रलतालङ्कृतशफशृङ्गशिखरा गाश्चार्बुदशः समुपविश्य विततव्याघ्रचर्मणि भद्रासने विलिप्य प्रथमविलिप्तायुधो निजयशोधवलेनाचरणतश्चन्दनेन शरीरं परिधाय राजहंसमिथुनलक्ष्मणी सदृशे दुकूले परमेश्वरचिह्नभूतां शशिकलामिव कल्पयित्वा सितकुसुममुण्डमालिकां शिरसि नीत्वा कर्णाभरणमरकतमयूखमिव कर्णगोचरतां[2] गोरोचनाच्छुरितमभिनवं दूर्वापल्लवं विन्यस्य सह शासनवलयेन गमनमङ्गलप्रतिसरं प्रकोष्ठे परिपूजितप्रहृष्टपुरोहितकरप्रकीर्यमाणशान्तिसलिलसीकरनिकराभ्युक्षितशिराः संप्रेष्य महार्हाणि वाहनानि बहलरत्नालोकलिप्तककुम्भि च भूषणानि भूभुजां संविभज्य क्लिष्टकार्पटिककुलपुत्रलोकमोचितैः प्रसाददानैश्च विमुच्य बन्धनानि नियुज्य तत्कालस्मरणस्फुरणेन कथितात्मानमिव चाष्टादशद्वीपजेतव्याधिकारे दक्षिणं भुजस्तम्भमहमहमिकया सेवकैरिव सुनिमित्तैरपि समग्रैरग्रतो भवद्भिः प्रमुदितप्रजाजन्यमानजयशब्दकोलाहलो हिरण्यगर्भ इव ब्रह्माण्डात्कृतयुगकरणाय भवनान्निर्जगाम ।

नातिदूरे च नगरादुपसरस्वति निर्मिते महति तृणमये, समुत्तम्भिततुङ्गतोरणे, वेदीविनिहितपल्लवललामहेमकलशे, बद्धवनमालादाम्नि[3], धवलध्वजमालिनि, भ्रमच्छुक्लवाससि, पठद्विजन्मनि, मन्दिरे प्रस्थानमकरोत् । तत्रस्थस्य चास्य ग्रामाक्षपटलिकः सकलकरणिपरिकरः 'करोतु देवो दिवसग्रहणमद्यैवावन्ध्यशासनः शासनानाम्' इत्यभिधाय वृषाङ्कामभिनवघटितां हाटकमयीं मुद्रामुपनिन्ये । जग्राह च तां राजा । समुपस्थापिते च प्रथमत एव मृत्पिण्डे परिभ्रश्य करकमलादधोमुखी महीतले पपात मुद्रा । मन्दाश्यानपङ्कपटले मृदुमृदि सरस्वतीतीरे स्फुटं व्यराजन्त राजयो वर्णानाम् ।

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१ 'शातकुम्भैश्च' क. २ 'कर्णपूरगोचरताम्' ब. ३ 'धाम्नि' ब.

अमङ्गलाशङ्किनि च विषीदति परिजने नरपतिरकरोन्मनस्येतत्—'अतत्त्व[1]-दर्शिन्यो हि भवन्त्यविदग्धानां धियः। तथाहि एकशासनमुद्राङ्का भूर्भवतो भविष्यतीति निवेदितमपि निमित्तेनान्यथा गृह्णन्ति ग्राम्याः।' इत्यभिनन्द्य मनसा महानिमित्तं तत्सीरसहस्रसंमितसीम्नां ग्रामाणां शतमदाद्द्विजेभ्यः। निनाय च तत्र तं दिवसम्। प्रतिपन्नायां शर्वर्यां संमानितसर्वराजलोकः सुष्वाप।

अथ गलति तृतीये यामे सुप्तसमस्तसत्त्वनिःशब्दे दिक्कुञ्जरजृम्भमाणगम्भीरध्वनिरताड्यत प्रयाणपटहः। अग्रतः स्थित्वा च मुहूर्तमिव पुनः प्रयाणक्रोशसंख्यापकाः स्पष्टमष्टावदीयन्त प्रहाराः पटहे पटीयांसः।

ततो रटत्पटहे, नन्दन्नान्दीके, गुञ्जत्कुञ्जे, कूजत्काहले, शब्दायमानशङ्खे, क्रमोपचीयमानकटककलकले, परिजनोत्थापनव्यापृतव्यवहारिणि, द्रुतद्रुघनघातघट्यमानकोणिकाकीलकोलाहलकलितककुभि, बलाधिकृतबध्यमानपाटीपतिपेटके, जनज्वलितोल्कासहस्रालोकलुप्यमानत्रियामातमसि, यामचेटीचरणचलनोत्थाप्यमानकामिमिथुने, कटुकं[2]टुकनिर्देशनश्यन्निद्रोन्मिषन्निषादिनि, प्रबुद्धहास्तिकशून्यीक्रियमाणशय्यागृहे, सुप्तोत्थिताश्वीयविधूयमानसटे, रटत्कटकसुखरखनित्रखन्यमानक्षोणीपाशे, समुत्कील्यमानकीलशिञ्जानहिञ्जीरे, उ[3]पनीयमाननिगडतालककलरवोत्तालतुरङ्गतरङ्ग्यमाणखुरपुटे, लेशिकमुच्यमानमदस्यन्दिदन्तिसन्दानशृङ्खलाखनखननिनादनिर्भरभरितदशदिशि, घासपूल[4]कप्रहारप्रमृष्टपांसुलकरिपृष्ठप्रसार्यमाणप्रस्फोटित[5]प्रमृष्टचर्मणि, गृहचिन्तकचेटकसंवेष्ट्यमानपटकुटीकाण्डपटमण्डपपरिवस्त्रावितानके, कीलककलापापूर्यमाणचिपिटचर्मपुटे, सम्भाण्डायमानभाण्डागारिणि, भाण्डागारवहनवाह्यमानबहुनालीवाहिके, निषादिनिश्चलानेकानीक[6]पारोप्यमाणकोशकलशपीडापीडसङ्कटायमानसामन्तौकसि, दूरगतदक्षदासेरकक्षिप्रप्रक्षिप्यमाणोपकरणसम्भारभ्रियमाणदुष्टदन्तिनि, तिर्यगानमज्जाघ[7]निककरकृच्छ्राकृष्टलम्बमानपरतन्त्रतुन्दिलचुन्दीजनजनितजनहासे, पीड्यमानशारशारिवरत्रागुणग्राहितगात्रविहारबृंहद्बहुबृहदुन्मदकरिणि, करिघटाघटमानघण्टाटांकारक्रियमाणकर्णज्वरे, पृष्ठप्रतिष्ठाप्यमानकण्ठालककदर्थितकूजत्करभे, अभिजातराजपुत्रप्रेष्यमाणकुप्रयुक्ताकुलकुलीनकुलपुत्रकलत्रवाहने, गमनवेलाविप्रलब्धवारणाधोरणान्विष्यमाणनवसेवके, प्रसादवित्तपत्तिनीयमाननरपतिवल्लभवारवाजिनि, चारुचारभटसैन्यन्यस्यमाननासीरमण्डलाडम्बरस्थूलस्थासके, स्थानपालपर्याणलम्बमानलवणकर्लायीकिङ्किणीनालीसनाथसङ्कलिततलसारके, कुण्डलीकृतावरक्षणीजालजटिलवल्लभपालाश्वघटानिवेश्यमानशाखामृगे, परिव-

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१ 'तत्त्व-' अ. २ 'कटुककटुक-' अ-क. ३ 'पनीयमान' ब. ४ 'पूलिक' ब. ५ 'प्रस्फोटितचर्मणि' अ-क. ६ 'अनेकानेकपा-' अ-क. ७ 'घनिकर' अ. ८ 'कलापि' क.

ध्वंक्षाकृष्यमाणार्धजग्धप्राभातिकयोग्याशनप्ररोहके, व्याक्रोशीविजृम्भमाण-
घासिकाघोषे, गमनसंभ्रमभ्रष्टभ्रमदुत्तुण्डतरुणतुरङ्गमतन्यमानानेकमन्दुराविम-
र्दे, सज्जीकृतकरेणुकारोहाह्वानसत्वरसुन्दरीदीयमानमुखालेपने, चलितमा-
तङ्गतुरङ्गप्रधावितप्राकृतप्रातिवेश्यकलोकलुण्ठ्यमाननिर्घासं[1]सस्यसञ्चये, सञ्चर-
च्चेलचक्राक्रान्तचक्रीवति, चक्रचीत्कारिगन्त्रीगणगृह्यमाणप्रहतवर्त्मनि, अका-
ण्डदीयमान[2]भाण्डभरितानडुहि, निकटघासलाभलुभ्यल्लम्बमानप्रथमप्रसार्य-
माणसारसौरभेये, प्रमुखप्रवर्त्यमानमहासामन्तमहानसे, पुरःप्रधावद्धूजवा-
हिनि, प्रियशतोपलभ्यमानासङ्कटकुटीरकान्तरालनिःसरणे, करिचरण[3]चलित-
मठिकोत्थितलोकलोष्टहन्यमानमेण्ठक्रियमाणासन्नसाक्षिणि, सङ्कटविघट्टमान-
व्याघ्रपल्लीपलायमानक्षुद्रकुटुम्बके, कलकलोपद्रवद्रवद्द्रविणवलीवर्दविद्राणव-
णिजि, पुरःसरदीपिकालोकविरलायमानलोकोत्पीड[4]प्रस्थितान्तःपुरकरिणीकद-
म्बके, हयारोहाहूयमानलम्बितशुनि, सरभसचरणनिपतननिश्चलगमनसुखा-
यमानखक्खटै[5]स्तूयमानतुङ्गतुङ्गण[6]गुणे, स्खलत्वेसरविसंवादिसीदद्दाक्षिणात्यसा-
दिनि, रजोजग्धजगति प्रयाणसमये, प्रतिदिशमागच्छद्भिर्गजवधूसमारूढैरा-
धोरणैरूर्ध्वध्रियमाणहेमपत्रभङ्गशारशार्ङ्गैः, अन्तरासनासीनान्तरङ्गगृहीता-
सिभिः, ताम्बूलिकविधूयमानचामरपल्लवैः, पश्चिमासनिकार्पितभस्त्राभरणभि-
न्दिपालपूलिकैः, पत्रलताकुटिलकलधौतनलकपल्लवितपर्याणैः, पर्याणपक्षकप-
रिक्षेपपट्टिकावन्धनिश्चलपट्टोपधानस्थिरावधानैः, प्रचलपादफलिकास्फालन-
स्फायमानपदवन्धमणिशिलाशब्दैः, उच्चित्रनेत्रसुकुमारस्वस्थानैःस्थगितजङ्घा-
काण्डैश्च कार्दमिकपटकल्माषितपिशङ्गपिङ्गैः, अलिनीलमसृणसतुलासमुत्पादि-
तसितसमायोगपरभागैश्चावदातदेहवर्णविराजमानराजावर्तमेचकैः, कञ्चुकैश्चा-
पचितचीनचोलकैश्च तारमुक्तास्तवकितस्तवरकवारवाणैश्च नानाकषायकर्बुरकू-
र्पासकैश्च शुकपिच्छच्छायाच्छादनकैश्च व्यायामोल्लसपार्श्वप्रदेशप्रविष्टचारुशं-
स्त्रैश्च गतिवशवेल्लितहारलतागलल्लोलकुण्डलोन्मोचनप्रधावितपरिजनैश्च चा-
मीकरपत्राङ्कुरकर्णपूरकविघट्टमानवाचालबालपाशैश्चोष्णीषपट्टविष्टब्धकर्णोत्पल-
नालैश्च कुङ्कुमरागकोमलोत्तरीयान्तरितोत्तमाङ्गैश्च चूडामणिखण्डखचितक्षौम-
खोलैश्च[11] मायूरा[12]तपत्रायमाणशेखरषट्पदपटलैश्च मार्गागतशारिका[13]शारिवाहवेग-
दण्डैः, पुरश्चञ्चच्चामरकिर्मीरकार्दरङ्गचर्ममण्डलमण्डनोड्डीयमानचटुलडामरचा-
रभटभरितभुवनान्तरैः, आस्कन्दत्काम्बोजवाजिशतशिञ्जानजातरूपायानरव-
मुखरितदिङ्मुखैश्च निर्दयप्रहतलम्बापटहशतपटुरवबधिरीकृतश्रवणविवरैः, उ-

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१ 'निघाससञ्चये' ब. २ 'अकाण्डोड्डीयमान–' ब. ३ 'चरणदलित' अ–क.
४ 'लोकोत्पीडा' ब. ५ 'खक्खटक्षत्रियस्तूय॰' ब. ६ 'तङ्गण' ब. ७ 'स्वस्थगनस्थ-
गित' अ–क. ८ 'कञ्चुकैश्चोप' अ–क. ९ '॰शस्तैश्च' ब. १० 'पट्टावष्टब्ध' अ–क.
११ 'चोलैश्च' अ–क. १२ 'मायूरपत्राय'–अ–क. १३ 'शारीरिकशारिवाह' ब.

द्घोष्यमाणनामभिः, उन्मुखपादातप्रतिपाल्यमानाज्ञापातै राजभिरापुपूरे राजद्वारम् ।

उदिते च भगवति दिनकृति राज्ञः समायोगग्रहणसमयशंसी सस्वान संज्ञाशङ्खो मुहुर्मुहुः । अथ नचिरादिव प्रथमप्रयाण एव दिग्विजयाय दिग्गजसमागममिव गमनविलोलकर्णतालदोलाविलासैः कुर्वाणया करेणुकया सिद्धयात्रयोह्यमानः, वैदूर्यदण्डविकटेनोपरि प्रत्युप्तपद्मरागखण्डखचिततया सूर्योदयदर्शनकोपादिव लोहितायतया ध्रियमाणेन मङ्गलातपत्रेण, कदलीगर्भाभ्यधिकम्रदिम्ना नवनेत्रनिर्मितेन द्वितीय इव भोगिनामधिपतिरङ्गलग्नेन कञ्चुकेन, अमृतमथनदिवस इव क्षीरोदफेनपटलधवलाम्बरवाही, बाल एव पारिजातपादप इवाखण्डलभूमिमारूढः, विधूयमानचामरमरुद्विधूतकर्णपूरकुसुममञ्जरीरजसा सकलभुवनवशीकरणचूर्णेनेव दिशश्छुरयन्, अभिमुखचूडामणिघटमानपाटलप्रतिबिम्बमुदयमानं सवितारमपि पिबन्निव तेजसा, बहलताम्बूलसिन्दूरच्छुरितया विलभमान इव द्वीपान्तराण्योष्ठमुद्रयानुरागस्य स्फुरन्महाहारमरीचिचक्रवालानि चामराणीव दिशोऽपि ग्राहयन्, राजकेक्षणोत्क्षिप्तत्रिभागया त्रीनपि लोकान्करदानायाज्ञापयन्निव सविभ्रमं भ्रूलतया, द्राघीयसा बाहुप्राकारेण परिक्षिपन्निव रिरक्षया सप्तापि सागरमहाखातान्, अखिलमिव क्षीरोदमाधुर्यमादायोद्गतया लक्ष्म्या समुपगूढः, गाढमसृतमय इव पीयमानः कुतूहलोत्तानकटकलोकलोचनसहस्रैः, स्नेहार्द्रेषु राज्ञां हृदयेषु गुणगौरवेण मज्जन्निव, मज्जामपि[2] लिम्पन्निव सौभाग्यद्रवेण द्रष्टॄणाम्, अमरपतिरिवाग्रजवधकलङ्कप्रक्षालनाकुलः, पृथुरिव पृथिवीपरिशोधनावधानसङ्कलितसकलमहीभृत्समुत्सारणः, पुरःसैरालोककारकैः सहस्रसंख्यैरर्क इव किरणैरधिकारचातुर्यचञ्चलचरणैर्व्यवस्थास्थापननिष्ठुरैः भयपलायमानलोकोत्पीडान्तरिता दशापि दिशो ग्राहयद्भिरिव चलितकदलिकासम्पातपीतप्रचारं पवनमपि विनये स्थापयद्भिरिव द्रुतचरणोद्धूतधूलिपटलावधूतान्दिनकरकिरणानप्युत्सारयद्भिरिव कनकवेत्रलतालोकविक्षिप्यमाणं दिनमपि दूरीकुर्वद्भिरिव दण्डिभिरितस्ततः समुत्सार्यमाणजनसमूहो निर्जगाम नरपतिः ।

अवनमति च विनयनमितवपुषि भयचकितमनसि चलनशिथिलमणिकनकमुकुटकिरणनिकररुचिरशिरसि विलुलितकुसुमशेखररजसि राजचक्रे, प्रभामुचां चूडामणीनामवाञ्चस्तिर्यञ्च उदञ्चश्च चञ्चन्तो मरीचयश्चापराशय इव सुशकुनसम्पादनाय चेलुः । मेघायमानरेणुमेदुरं मन्दिरशिखण्डिन इव खमुड्डीयमानाः कोमलकल्पपादपपल्लववन्[3]दनमालाकलापा इवावध्यन्त दिग्द्वारेषु

१ 'करेणुकयोह्य०' अ-क. २ 'मज्जामपि' इति नास्ति अ-क- पुस्तकयोः. ३ 'चन्दनमाला' अ-क.

दिक्पालैः प्रणम्यमानश्च नेत्रत्रिभागैश्च कटाक्षैश्च समप्रेक्षितैर्भ्रूवल्गितैश्चार्धस्मितैश्च परिहासैश्च छेकालापैश्च कुशलप्रश्नैश्च प्रतिप्रणामैश्चोन्मत्तभ्रूवीक्षितैश्चाज्ञादानैश्चाक्रीणन्निव मानमयान्प्राणान्प्रणयदानैः प्रवीराणां वीरो यथानुरूपं विबभाज राजकम् ।

अथ प्रस्थिते राजनि कलकलत्रस्तदिङ्नागशूत्काररव इवेतस्ततस्तस्तार तारतरस्तूर्याणां प्रतिध्वनिराशातटेषु । दिग्गजेभ्यः प्रकुपितानां त्रिप्रस्रुतानां करिणां मदप्रस्रवणवीथीभिरलिकुलकालीभिः कालिन्दीवेणिकासहस्राणीव सस्यन्दिरे । सिन्दूररेणुराशिभिररुणायमानबिम्बे रवावस्तमयसमयं शशङ्किरे शकुनयः । करिणां पदपदकोलाहलमांसलैः कर्णतालनिस्वनैस्तिरोदधिरे दुन्दुभिध्वनयः । दोधूयमानश्च सचराचरमाचचाम चामरसङ्घातो विश्वम् । अश्वीयश्वासनिक्षिप्तैः शिश्विन्दे सिन्धुवारदामशुचिभिर्निरन्तरमन्तरिक्षं फेनपिण्डैः । पिण्डीभूततगरस्तबकपाण्डुराणि पपुरिव परस्परसङ्घट्टनष्टाष्टदिशं दिवसमुच्चचामीकरदण्डान्यातपत्रवनानि । रजोरजनीनिमीलितोपि मुकुटमणिशिलावलीबालातपेन विचकास वासरः । राजतैर्हिरण्मयैश्च मण्डनकभाण्डमण्डलैर्ह्रादमानैर्हरितीकृताः परिह्लादा हरितो बधिरतां दधुः । अरिप्रतापानलनिर्मूलनायेव मदोष्मशीकरैः शिशीकिरे करिणः ककुभां चक्रम् । चक्षुषामुन्मेषं मुमुषुस्तडिच्चञ्चलानि चूडामणीनामर्चींषि । स्वयमपि विसिष्मिये बलानां भूपालः सर्वतो विक्षिप्तचक्षुश्चाद्राक्षीदावासस्थानसकाशात्प्रतिष्ठमानं स्कन्धावारम्, अधोक्षजकुक्षेरिव युगादौ निष्पतन्तं जीवलोकम्, अम्भोनिधिमिव कुम्भभुवो वदनात्प्लावितभुवनमुद्भवन्तम्, अर्जुनबाहुदण्डसहस्रसंपिण्डितोन्मुक्तमिव सहस्रधा प्रवर्तमानं प्रवाहं नर्मदायाः । 'प्रसर तात । भाव, किं विलम्बसे । त्वंङ्गति तुरङ्गमः । भद्र, भग्नचरण इव सञ्चरसि यावदमी पुरःसराः सरभसमुपरि पतन्ति । वाहयसि किमुष्ट्रम् । न पश्यसि निर्दय निःशूकशिशुं शयानम् । वत्स रामिल, रजसि यथा न नश्यसि तथा समीपे भव । किं न पश्यसि गलति सक्तुप्रसेवकः । किमेवमित्वर त्वरसे । सौरभेयसरणिमपहाय हयमध्यं धावसि धीवरि । विशसि गन्तुकामा मातङ्गि मातङ्गमार्गम् । अङ्ग, गलति तिरश्चीना चणकगोणी गणयसि न मामारटन्तम् । अवटमेवटेनावतरसि । सुखमास्स्व स्वैरिणि सौवीरककुम्भो भग्नः । मन्थरक, खादिष्यसि गतः सन्निक्षुम् । उक्षाणं प्रसारय । कियच्चिरं चिनोषि चेट बदराणि दूरं गन्तव्यम् । किमद्यैव विद्रासि द्रोणक द्राघीयसी दण्डयात्रा । विनैकेन निष्ठुरकेण निष्क्रेयमस्माकम् । अग्रतः पन्थाः स्थपुटकः । स्थावरक, यथा न भनक्षि फाणितस्थालीम् । गरीयान्गण्डकतण्डुलभारको न निर्वहति दम्यः । दासक, माषीणा-

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१ '०क्रीडन्निव' अ. २ 'दिशि' ब. ३ '०क्रृतापराह्लादा' ब. ४ 'शिशेकिरे' अ-क. ५ 'लङ्घति' ब. ६ 'नश्यसि न पश्यसि' अ; 'नश्यसि नो पयसि' क. ७ 'अतटेन' अ-क. ८ 'प्रसादय' अ-क. ९ 'स्थपुटक' अ-क. १० 'माषीणाममुतो' अ.

दमुतो द्राग्दात्रेण मुखघासपूलकं लुनीहि। को जानाति यवसगतं गतानाम्। धव, वारय बलीवर्दान्, वाहीकरक्षितं क्षेत्रमिदम्। लम्बिता शकटी, शाकरं धुरन्धरं धुरि धवलं नियुङ्क्ष्व। यक्षपालित, प्रमदाः पिनक्षि। अक्षिणी किं ते स्फुटिते। हत हस्तिपक[1] रे, दीव्यसि करिकरदण्डे। समद, संमर्दकर्दमे स्खलसि। भ्रातर्भाव विधुरबन्धो[2], उद्धर पङ्कादनड्वाहम्। इत एहि माणवक, घनेभघटासङ्घट्टसङ्कटे नास्ति निस्सरणसरणिः[3]।' इत्येवमादिप्रवर्तमानानेकसंलापं क्वचित्स्वेच्छामृदितोद्दामसस्यघासविघससुखसम्पन्नान्नपुष्टैः केलिकलैः किलकिलायमानैर्मेण्ठवण्ठवठरलम्बनलेशिकलुण्ठकचेटचाटचण्डालमण्डलैराण्डीरैः स्तूयमानम्, क्वचिदसहायैः क्लेशार्जितकुग्रामकुटुम्बिसम्पादितसीदत्सौरभेयशम्बलसंवाहनायासावेगागतसंयोगैः स्वयंगृहीतगृहोपस्करणैः 'इयमेका कथंचिद्दण्डयात्रा यातु। यातु पातालतलं तृष्णाभूतेरभवनिः। भवतु शिवम्। सेवा करोतु। स्वस्ति सर्वदुःखकूटाय कटकाय' इति दुर्विधकुलपुत्रकैर्निन्द्यमानम्, क्वचिदतितीक्ष्णसलिलस्रोतःपातिनौगतैरिव ग्रथितैरिव पङ्क्तिभूतैर्जनैरतिद्रुतं द्रवद्भिः कृष्णकठिनस्कन्धगुरुलगुडैर्गृहीतसौवर्णपादपीठीपर्यङ्क[5]करङ्ककलशपतद्ग्रहावग्राहैः[6] प्रत्यासन्नपार्थिवोपकरणग्रहणगर्वदुर्वारैः सर्वमेव बहिः कारयद्भिर्भूपतिभृतकभारिकैर्महानसोपकरणवाहिभिश्च बद्धवराहवध्रवाध्रीणसैर्लम्बमानहरिणचटुकचटकजूटजटिलैः शिशुशशकशाकपत्रवेत्राग्रसंग्रहसंग्राहिभिः शुक्लकर्पटप्रावृतमुखैकदेशदत्तार्द्रमुद्रागुप्तगोरसभाण्डैस्तलकतापकतापिकाहस्तकताम्रचरुककटाहसङ्कटपिटकभारिकैः समुत्सार्यमाणपुरोवर्तिजनम्, क्वचित् 'क्लेशोऽस्माकम्। फलकालेऽन्य एव विटाः समुपस्थास्यन्ते' इति मुखरैः पदे पदे पततां दुर्बलबलीवर्दानां नियुक्तैः स्खलने खलचेटकैः[7] खेद्यमानासंविभक्तकुलपुत्रलोकम्, क्वचिन्नरपतिदर्शनकुतूहलादुभयतः प्रजवितप्रधावितग्रामेयकजनपदम्, मार्गग्रामनिर्गतैराग्रहारिकजाल्मैः पुरःसरजरन्महत्तरोत्तम्भिताम्भःकुम्भैरुपायनीकृतदधिगुडखण्डकुसुमकरण्डैर्धनघटितपेटकैः सरभसं समुत्सर्पद्भिः प्रकुपितप्रचण्डदण्डिवित्रासनविद्रुतैर्दूरगतैरपि स्खलद्भिरपि पतद्भिरपि नरेन्द्रनिहितदृष्टिभिरसतोऽपि पूर्वभोगपतिदोषानुद्भावयद्भिरतिक्रान्तयुक्तकशतानि च शंसद्भिश्चिरन्तनचाटापराधांश्चाभिदधानैरुद्धूयमानधूलिपटलम्, क्वचिदेकान्तप्रवृत्ताश्ववारचर्च्यमाणागामिगौडविमृग्यमाणसस्यसंरक्षणम्[8], अपरैरादिष्टपरिपालकपुरुषपरितुष्टैः 'धर्मः प्रत्यक्षो देवः' इति स्तुतीरातन्वद्भिरपरैर्लूयमाननिष्पन्नसस्यप्रकटितविषादैः क्षेत्रशुचा सकुटुम्बैरेव निर्गतैः प्ररूढप्राणच्छेदैः परितापत्याजितभयैः 'क्व राजा कुतो राजा कीदृशो वा राजा' इति प्रारब्धनरनाथनिन्दम्, शशकैश्च पदे पदे प्रजविप्र-

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१ 'हस्तिपको नेदीयसि करीकरदण्डे समदः' ब. २ 'विधुरे बन्धुरुद्धर' ब. ३ 'निस्तरणम्' अ-क. ४ 'शाट' ब. ५ 'पीठीकरङ्क' अ-क. ६ 'पतद्ग्राहावगाहैः' अ-क. ७ 'नियुक्तैः खेटने खेटचेटकैः' अ-क. ८ 'चर्च्यमाण' ब.

चण्डदण्डपाणिपेटकानुबद्धैर्गिरिगुडकैरिव हन्यमानैरितस्ततः सञ्चरद्भिरपरैर्युग-पत्परापतितमहाजनग्रस्तैस्तिलशो विलुप्यमानैरनेकजन्तुजङ्घान्तरालनिःसरण-कुशलिभिः कुटिलिकाव्यंसितसादिबहुश्वभिः पतल्लोष्टलगुडकोणकुठारकीलकु-द्दालखनित्रदात्रयष्टिभिरपि निःसरद्भिरायुधो बलात्कृतकलकलम्, अन्यत्र स-ङ्घशो घासिकैर्बुसधूलीधूसरितघासजालजालकितजघनैश्च पुराणपर्याणैकदेश-दोलायमानदात्रैश्च शीर्णोर्णाशकलशिथिलमलिनमलकुथैश्च प्रभुप्रसादीकृतपाटि-तपटच्चरचलचोलकधारिभिश्च धावमानैरुद्धूयमानधूलिपटलम्, क्वचिदेकान्त-प्रवृत्ताश्ववारचक्रचर्व्यमाणागामिगौडविग्रहम्, क्वचित्पङ्किलप्रदेशपूरणादेशाकु-लसकललोकलूयमानतृणपूलकम्, क्वचित्तलवर्तिवेत्रिवेत्रवित्रास्यमानशाखिशि-खरगतविक्रोशद्विवादिब्राह्मणम्, क्वचित्कुलुण्ठकपाशविवेष्ट्यमानग्रामीणकग्रा-माकृष्टकौलेयकम्, क्वचिदन्योन्यविभवस्पर्धोद्धुरराजपुत्रवाह्यमानवाजिसङ्घट्टम-ण्डितम्, अनेकवृत्तान्ततया कौतुकजननम्, प्रलयजलधिमिव जगद्ग्रासग्रह-णाय प्रवृत्तम्, पातालमिव महाभोगिनां गुप्तये समुत्पादितम्, कैलासमिव परमेश्वरवसतये सृष्टम्, दृश्यमानसकलप्राणिपर्यायं चतुर्युगसर्गकोशमिव प्र-जापतीनाम्, क्लेशबहुलमपि तपःकरणमिव क्रमकारणं कल्याणानाम्, एवं च वीक्षमाणः कटकं जगाम ।

आसन्नवर्तिनां च तत्रभवताम्, 'मान्धात्रा प्रवर्तिताः पन्थानो दिग्विज-याय । अप्रतिहतरथरंहसा रघुणा लघुनैव कालेनाकारि ककुभां प्रसादनम् । शरासनद्वितीयः करदीचकार चक्रं क्रमागतभुजबलाभिजनधनमदावलिप्तानां भूभुजां पाण्डुः । पाण्डवः सव्यसाची चीनविषयमतिक्रम्य राजसूयसम्पदे क्रुध्यद्गन्धर्वधनुष्कोटिटांकारकूजितकुञ्जं हेमकूटपर्वतं पराजैष्ट । सङ्कल्पान्तरि-तो विजयस्तरस्विनाम् । सहिमहिमवद्व्यवहितोऽप्युवाह बाहुबलव्यतिकरका-तरः करं कौरवेश्वरस्य किङ्कर इवाकृती द्रुमः । नातिजिगीषवः खलु पूर्वे ये-नाल्प एव भूभागे भूयांसो भगदत्तदन्तवक्रक्राथकर्णकौरवशिशुपालसाल्वज-रासन्धसिन्धुराजप्रभृतयोऽभवन्भूपतयः । सन्तुष्टो राजा युधिष्ठिरो यो ह्यसहत समीप एव धनञ्जयजयजनितजगत्कम्पः किंपुरुषाणां राज्यम् । अलसश्चण्ड-कोशो यो न प्राविक्षल्क्ष्मां जित्वा स्त्रीराज्यम् । हसीय एवान्तरं तुषारगिरिगन्ध-मादनयोः उत्साहिनः किष्कुस्तुरुष्कविषयः, पारसीकदेशः प्रादेशः, शशपदं श-कस्थानम्, अदृश्यमानप्रतिप्रहारे पारियात्रे यात्रैव शिथिला, शौर्यशुल्कः सुल-भो दक्षिणापथः, दक्षिणार्णवकल्लोलानिलचलितचन्दनलतासौरभसुन्दरीकृत-दरीमन्दिराद्दर्दुरादद्रेर्नेदीयसि मलयो मलयलग्न एव च महेन्द्रः ।' इत्येवंप्रा-यानुद्योगद्योतकानामालापान्पार्थिवकुमाराणां बाहुशालिनां शृण्वन्नेवाससा-दावासम् । मन्दिरद्वारि चोभयतः सबहुमानं भ्रूलताभ्यां विसर्जितराजलोकः

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१ 'यष्टिवृष्टिभिरपि' ब. २ 'कुलुण्डकपाशविवेद्य' क. ३ 'विभाव' ब. ४ 'कारिणम्' क.

प्रविश्य चावततार बाह्यास्थानमण्डपस्थापितमासनमाचक्राम। प्रास्तसमायोगश्च क्षणमासिष्ट।

अथ तत्र प्रतीहारः पृथ्वीपृष्ठप्रतिष्ठापितपाणिपल्लवो विज्ञापितवान्—'देव, प्राग्ज्योतिषेश्वरेण कुमारेण प्रहितो हंसवेगनामा दूतोऽन्तरङ्गस्तोरणमध्यास्ते' इति। राजा तु 'तमाशु प्रवेशय' इति सादरमादिदेश। अथ दक्षतया क्षितिपालादराच्च प्रतीहारः स्वयमेव निरगात्। अनन्तरं च हंसवेगः सविनयमाकृत्यैव नयनानन्दसम्पादनसुभगाभोगभद्रया समुल्लङ्घ्यमानगुणगरिमा प्रभूतप्राभृतभृतां पुरुषाणां समूहेन महतानुगम्यमानः प्रविवेश राजमन्दिरम्। आरादेव पञ्चाङ्गालिङ्गिताङ्गनः प्रणाममकरोत्। 'एह्येहि' इति सबहुमानमाहूतश्च प्रधावितोऽपसृतः पादपीठलुठितललाटलेखो न्यस्तहस्तः पृष्ठे पार्थिवेनोपसृत्य भूयो नमश्चक्रे। स्निग्धनरेन्द्रदृष्ट्या निर्दिष्टमविप्रकृष्टं स प्रदेशमध्यास्त। ततो राजा तिरश्चीं तनुमीषदिव दधानश्चामरग्राहिणीमन्तरालवर्तिनीं समुत्सार्य संमुखीनस्तं सप्रश्रयं पप्रच्छ—'हंसवेग, श्रीमान्कच्चित्कुशली कुमारः' इति। स तमन्ववादीत्—'अद्य कुशली येनैवं स्नेहस्नपितया सौहार्दद्रवार्द्रया सगौरवं गिरा पृच्छति देवः' इति।

स्थित्वा च मुहूर्तमिव पुनः स चतुरम्भोधिभोगभूतिभाजनभूतस्य देवस्य सद्भावगर्भमपहाय हृदयमेकमन्यदनुरूपं प्राभृतमेव दुर्लभं लोके तथाप्यस्य स्वामिना सन्देशमशून्यतां नयता पूर्वजोपार्जितं वारुणातपत्रमाभोगाख्यमनुरूपस्थानन्यासेन कृतार्थीकृतमेतत्। अस्य च कुतूहलकृन्ति बहूनि आश्चर्याणि दृश्यन्ते। तथाहि प्रतिदिवसं प्रविशति शैत्यहेतोश्छायायाः किरणसहस्रादेकैकः सोमस्य रश्मिरस्मिन्। यस्मिन्प्रविष्टे प्रध्यानानन्तरं स्वादवो दन्तवीणोपदेशाचार्याश्च्योतन्ति चन्द्रभासामम्भसां मणिशलाकाभ्यो यावदिच्छमच्छा धाराः। प्रचेता इव यश्चतुर्णामर्णवानामधिपतिर्भूतो भावी वा तमिदमनुगृह्णाति च्छायया नेतरम्। इदं च न सप्तार्चिर्दहति, न पृषदश्वो हरति, नोदकमार्द्रयति, न रजांसि मलिनयन्ति, न जरा जर्जरयति। एतत्तावदनुगृह्णातु दृशा देवः सन्देशमपि विस्रब्धं श्रोष्यति।' इत्येवमभिधाय विवृत्यात्मीयं पुरुषमभ्यधात्—'उत्तिष्ठ दर्शय देवस्य' इति।

स वचनानन्तरमुत्थाय पुमानूर्ध्वीचकार तद्धौतदुकूलकल्पिताच्च निचोलकादकोपीत्। आकृष्यमाण एव च यस्मिन्नतिसितमहसि सरभसमहासीव हरेण, रसातलादुदलासीव शेषफणिफणाफलकमण्डलेन, अस्थायीव चक्रीभूयान्तरिक्षे क्षीरोदेन, अघटीव गगनाङ्गने गोष्ठीबन्धः शारदेन वलाहकव्यूहेन, विश्रान्तमिव विततपक्षतिना वियति पितामहविमानहंसयूथेन, अत्रिनेत्रनिर्गतस्य धवलधाममण्डलमनोहरो दृष्ट इव जनेन जन्मदिवसः कुमुदबन्धोः, प्रत्यक्षीकृत इवोद्गमनक्षणो नारायणनाभिपुण्डरीकस्य, आहितेव कौमुदीप्रदोषदर्शनानन्दतृप्तिरक्षणाम्, उदमाङ्क्षीदिव मन्दाकिनीपुलिनमण्डलं

महदम्बरोदरे, परिवर्तित इव दिवसः पौर्णमासीनिशया, मन्दमन्दमिन्दूदयसन्देहदूयमानमानसैर्विघटितं विघटमानचञ्चुच्युतमृणालकोटिभिरासन्नकमलिनीचक्रवाकमिथुनैः, शरज्जलधरपटलाशङ्कासङ्कोचितकेकारवमूकमुखपुटैः पराङ्मुखीभूतं भवनशिखण्डिमण्डलैः, प्रबुद्धमाबद्धचन्द्रानन्दोद्दामोद्दलद्दलपुटाट्टहासविशदं कुमुदषण्डैः ।

चित्रीयमाणचेताश्च सराजको राजा दण्डानुसाराधिरोहिण्या दृष्ट्या सादरमैक्षिष्ट तत्तिलकमिव त्रिभुवनस्य, शैशवमिव श्वेतद्वीपस्य, अंशावतारमिव शरदिन्दोः, हृदयमिव धर्मस्य, निवेशमिव शशिलोकस्य, दन्तमण्डलकद्युतिधवलं मुखमिव चक्रवर्तित्वस्य, मौक्तिकजालपरिकरसितं सीमन्तचक्रमिव दिवः, बहलज्योत्स्नाशुक्लोदरमैन्दवमिव परिवेशवलयम्, शौक्ल्यापहसितशङ्खश्रीकं श्रवणमण्डलमिव निश्चलतां गतमैरावतस्य, श्वेतगङ्गावर्तपाण्डुरं पदमिव त्रिभुवनवन्दनीयं त्रिविक्रमस्य, प्रचेतसश्चूडामणिमरीचिशिखाभिरिव श्लिष्टाभिर्मानसबिसतन्तुमयीभिश्चामरिकावलीभिर्विरचितपरिवेशम्, उपरि चक्रवर्तिलक्ष्मीनूपुरस्वनश्रवणदोहदनिश्चलेनेव लक्ष्मणा विततपत्रेण हंसेन सनाथीकृतशिखरम्, स्पर्शवता च प्रभावस्तम्भितेन मन्दाकिनीमृणालेन मुकुलितफणेन वासुकिनेव नीतेन दण्डतां द्योतमानम्, धवलिम्ना क्षालयदिव नक्षत्रपथम्, प्रभाप्रवाहप्रथिम्ना प्रावृण्वदिव दिवसम्, समुच्छ्रायेणाधःकुर्वदिव दिवम्, उपरिस्थितमिव सर्वमङ्गलानाम्, श्वेतमण्डपमिव श्रियः, स्तवकमिव ब्रह्मस्तम्भस्य, नाभिमण्डलमिव ज्योत्स्नायाः, विशदहासमिव कीर्तेः, फेनराशिमिव खड्गधाराजलानाम्, यशःपटलमिव शौर्यशालितायाः, त्रैलोक्याद्भुतं महच्छत्रम् ।

दृष्टे च तस्मिन्राज्ञा प्रथमं शेषमपि प्राभृतं प्रकाशयांचक्रुः क्रमेण कार्माः । तद्यथा परार्घ्यरत्नांशुशोणीकृतदिग्भागान्, भगदत्तप्रभृतिख्यातपार्थिवपरागतानाहतलक्षणानलङ्कारान्, प्रभालेपिनां च चूडामणीनां समुत्कर्षान्, क्षीरोदधेर्धवलताहेतूनिव हारान्, अनेकरागरुचिरवेत्रकरण्डकुण्डलीकृतानि शरच्चन्द्रमरीचिरुञ्चि शौचक्षमाणि क्षौमाणि कुशलशिल्पिलोकोल्लिखितानां च शुक्तिशङ्खगल्वर्कप्रमुखानां पानभाजनानां निचयान्, निचोलकरक्षितरुचां च रुचिरकाञ्चनपत्रभङ्गभङ्गुराणामतिबन्धुरपरिवेशानां कार्दरङ्गचर्मणां सम्भारान्, भूर्जत्वक्कोमलाः स्पर्शवतीः जातीपट्टिकाः, चित्रपटानां च म्रदीयसां समूरुकोपधानादीन्विकारान्, प्रियङ्गुप्रसवपिङ्गलत्वञ्चि चासनानि वेत्रमयान्यगुरुवल्कलकल्पितसञ्चयानि च सुभाषितभाञ्जि पुस्तकानि, परिणतपाटलपटोलत्विषि च तरुणहारीतहरिन्ति क्षीरक्षारीणि च पूगानां पल्लवलम्बीनि सरसानि फलानि, सहकारलतारसानां च कृष्णागुरुतैलस्य च कुपितकपिकपोलकपिलकापोतिकापलाशकोशीकवचिताङ्गीः स्थवीयसीर्वैणवीर्नाडीश्च, पट्टसूत्रप्रसेव-

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१ 'दूयमान' अ-क. २ 'मण्डलधवलं' अ-क. ३ '०तैलस्य च कपोतकपिल०' ब.

कार्पितांश्च भिन्नाञ्जनकृष्णस्य कृष्णागुरुणो गुरुपरितापमुषश्च गोशीर्षचन्दनस्य तुषारशिलाशकलशिशिरस्वच्छसितस्य च कर्पूरस्य कस्तूरिकाकोशकानां च पक्क-फलजूटजटिलानां च कक्कोलपल्लवानां लवङ्गपुष्पमञ्जरीणां जातीफलस्तबकानां च राशीन्, अतिमधुरमधुरसामोदनिर्हारिणीश्चोल्लककलशीः सितासितस्य च चामरजातस्य निचयान्, अवलम्बमानतूलिकालाबुकांश्च लिखितानालेख्यफल-कसम्पुटान्, कुतूहलकृन्ति कनकशृङ्खलानियमितग्रीवाणां किंनराणां च वन-मानुषीणां च जीवञ्जीवकानां च जलमानुषाणां च मिथुनानि, परिमलामो-दितककुभश्च कस्तूरिकाकुरङ्गान्, गेहपरिसरणपरिचिताश्च चमरीः, चामीकर-रसचित्रवेत्रपञ्जरान्तर्गतांश्च बहुसुभाषितजल्पाकजिह्वांश्च शुकशारिकाप्रभृती-न्पक्षिणः प्रवालपञ्जरगतांश्च चकोरान्, जलहस्तिनामुदग्रकुम्भमुक्ताफलदाम-दन्तुराणि च दन्तकाण्डकुण्डलानि।

राजा तु छत्रदर्शनात्प्रहृष्टहृदयः प्रथमप्रयाणे शोभननिमित्तमिति मनसा जग्राह। हंसवेगं च प्रीयमाणो बभाषे—'भद्र, सकलरत्नधाम्नः परमेश्वरशि-रोधारणार्हस्यास्य महातपत्रस्य महार्णवादिव कुमुदबान्धवस्य कुमाराल्लाभो न विस्मयाय। बालविद्याः खलु महतामुपकृतयः' इति। अपनीते च तस्मात्प्र-देशात्प्राभृतसम्भारे क्षणमिव स्थित्वा 'हंसवेग, विश्रम्यताम्' इति प्रतीहार-भवनं विसर्जयांबभूव। स्वयमप्युत्थाय स्नात्वा मङ्गलाकाङ्क्षी प्राङ्मुखः प्रावि-शदाभोगस्य छायाम्।

अथ विशत एवास्य छायाजन्मना जडिम्ना चूडामणितामनीयतेव शशि-बिम्बमम्बुबिन्दुमुचश्चुचुम्बुरिव चन्द्रकान्तमणयो ललाटतटं कर्पूररेणव इव व्यलीयन्त लोचनयुगले गलत्तुहिनकणनिकरकृतनीहारा हारा इवाबध्यन्त हरिचन्दनरसासारेणेवापाति सन्ततमुरसि कुमुदमयमिव हृदयमभवदतिशिशि-रमन्तर्हितहिमशिलेव विलीयमाना व्यलिम्पदङ्गानि। जातविस्मयश्चाकरोन्म-नसि एकमजर्यं सङ्गतमपहाय कास्त्यन्या प्रतिकौशलिकेति। आहारकाले च हंसवेगाय धवलकर्पटप्रावृतधौतनालिकेरपरिगृहीतं विलिप्तशेषं चन्दनमङ्ग-स्पृष्टे च वाससी शरत्तारकाकारतारमुक्तास्तबकितपदं परिवेशं नाम कटिसूत्र-मतिमहार्हपद्मरागालोकलोहितीकृतदिवसं च तरङ्गकं नाम कर्णाभरणं प्रभूतं च भोज्यजातं प्राहिणोत्। एवंप्रायेण च क्रमेण जगाम दिवसः।

ततः कटकस्थबलबहलधूलिधूसरितवपुरंशुमाली मलीमसमङ्गमिव क्षाल-यितुमपरजलनिधिमवातरत्। आभोगातपत्रप्रदानवार्तामिव निवेदयितुं वरु-णाय वारुणीं दिशमयासीत्। मुकुलायमानसकलकमलवना प्रमुख एव बद्धसेवाञ्जलिपुटेव सद्वीपा भूरभूद्भूपतेः। नृपानुरागमय इव निखिलजीव-लोकलोकाञ्जलिर्बन्धबन्धुर्जगजग्राह संध्यारागः। गौडापराधशङ्किनीव श्या-

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१ 'वर्णस्य' ब. २ 'लिखितानेकलेख्य०' ब. ३ '०जिह्वांश्च जातीः कौशिकशुक०' ब. ४ 'अजर्यं' ब. ५ 'भूपालानुरागराशिमय' ब. ६ 'बद्ध' ब.

मतां प्रपेदे दिक्प्राची । प्रचिततिमिरनिर्वहा[1] निर्वाणान्यनृपप्रतापानलकलापेव कालिमानमतानीन्मेदिनी । मेदिनीशप्रदोषास्थानपुष्पनिकरमिव विकचतगरुचिरमवचकरुडुनिकरमविरलं ककुभः । स्कन्धावारगन्धगजमदामोदधाविततस्येव मार्गो वियति विरराज रजःपाण्डुरैरावतस्य । कुपितनृपव्याघ्राघ्रातामुपसृष्टामिव पौरुष्टुर्ती विहाय विहायस्तलमारुरोह रोहिणीरमणः । प्रयाणवार्ता इव मानिनीनां हृदयभेदिन्यो ययुरिन्दुदीधितयो दश दिशः । नवनृपदण्डयात्रात्रासातुरा इव तरलितसत्त्ववृत्तयश्चक्षुभुः पतयो वाहिनीनाम् । चिन्तेव भूभृतां हृदयानि विवेश गुहाविवराणि विमुक्तसर्वाशा तिमिरसन्ततिः । प्रतिसामन्तचक्षुषामिव ननाश निद्रा कुमुदवनानाम् ।

अस्यां च वेलायां विततवितानतलवर्ती नरेन्द्रो 'यात तावत्'[2] इति विसर्ज्यानुजीविनो हंसवेगमादिष्टवान्—'कथय सन्देशम्' इति । प्रणम्य स कथयितुं प्रास्तावीत्—'देव, पुरा महावराहसम्पर्कसम्भृतगर्भया भगवत्या भुवा नरको नाम सूनुरसावि रसातले । वीरस्य यस्याभवन्बाल्य एव पादप्रणामप्रणयिनश्चूडामणयो लोकपालानाम् । यस्य च त्रिभुवनभुजो भुजशौण्डस्य भवनकमलिनीचक्रवाकीकोपकुटिलकटाक्षेक्षितोऽपि भयचकितारुणपरिवर्तितरथो नाज्ञया विना रविरस्तमव्राजीत् । यश्च वरुणस्य बहिर्वृत्ति हृदयमिदमातपत्रमहार्षीत् । महात्मनस्तस्यान्वये भगदत्तपुष्पदत्तवज्रदत्तप्रभृतिषु व्यतीतेषु बहुषु मेरूपमेषु महत्सु महीपालेषु प्रपौत्रो महाराजभूतिवर्मणः पौत्रश्चन्द्रमुखवर्मणः पुत्रो देवस्य कैलासस्थिरस्थितेः स्थितिवर्मणः सुस्थिरवर्मा नाम महाराजाधिराजो जज्ञे तेजसां राशिर्मृगाङ्क इति यं[3] जना जगुः । योऽयमग्रजेनेवाजायत[4] सहैवाहंकारेण । यश्च बाल एव प्रीत्या द्विजातीनप्रीत्या चारातीन्समग्रान्प्रतिग्रहानग्राहयत् । यस्य चातिदुर्लभं लवणालयसम्भूतायाः परं माधुर्यमभूल्लक्ष्म्याः । तथा च यो वाहिनीनाथानां शङ्खाञ्जहार न रत्नानि, पृथिव्याः स्थैर्यं जग्राह न करम्, अवनिभृतां गौरवमादत्त न नैष्ठुर्यम् । तस्य च सुगृहीतनाम्नो देवस्य देव्यां श्यामादेव्यां भास्करद्युतिर्भास्करवर्मापरनामा तनयः शन्तनोर्भागीरथ्यां भीष्म इव कुमारः समभवत् । अयमस्य च शैशवादारभ्य सङ्कल्पः स्थेयान्स्थाणुपादारविन्दद्वयादृते नाहमन्यं नमस्कुर्यामिति । ईदृशश्चायं मनोरथस्त्रिभुवनदुर्लभस्त्रयाणामन्यतमेन सम्पद्यते सकलभुवनविजयेन वा मृत्युना वा यदि वा प्रचण्डप्रतापज्वलनजनितदिग्दाहेन[5] जगत्येकवीरेण देवोपमेन मित्रेण । मैत्री च प्रायः कार्यव्यपेक्षिणी क्षोणीभृताम् । कार्यं च कीदृशं नाम तद्भवेद्यदुपन्यस्यमानमुपनयेन्मित्रतां देवम् । देवस्य हि यशांसि सञ्चिचीषतो बहिरङ्गभूतानि धनानि । बाहावेव च केवले निषण्णस्य शेषावयवानामपि साहायकसम्पादनमनोरथो निरवकाशः किमुत बाह्यजन-

१ 'निर्वाहा' ब. २ 'तवर' ब. ३ 'प्रियं जना' ब. ४ 'योऽयमजेनेवा॰' अ-क. ५ 'ज्वलनदिग्दाहेन' अ-क.

स्य। चतुःसागरग्रामग्रहणघस्मरस्य पृथिव्येकदेशदानोपन्यासेनापि का तुष्टिः। अभिरूपकन्याविश्राणनविलोभनमपि लक्ष्मीमुखारविन्ददर्शनदुर्ललितदृष्टेरकिंचित्करम्। एवमघटमानसकलोपायसम्पादितपदार्थेऽस्मिन्प्रार्थनामात्रकमेव केवलमनुरुध्यमानः शृणोतु देवः। प्राग्ज्योतिषेश्वरो हि देवेनैकपिङ्ग इवानङ्गद्विषा, दशरथ इव गोत्रभिदा, धनञ्जय इव पुष्कराक्षेण, वैकर्तन इव दुर्योधनेन, मलयानिल इव माधवेन, अजर्यं सङ्गतमिच्छति। यदि च देवस्यापि मैत्रीयति हृदयमवगच्छति च पर्यायान्तरितं दास्यमनुतिष्ठन्ति सुहृद इति ततः किमास्यते समाज्ञाप्यतामनुभवतु विष्णोर्मन्दरगिरिरिव विकटकेयूरकोटिमणिविघट्टनक्वणितकटकमणिशिलाशकलानि गाढोपगूढानि देवस्य कामरूपाधिपतिः। अस्मिन्नातृप्तेरनवरतविमललावण्यसौभाग्यसुधानिर्झरिणि मुखशशिनि चिराच्चक्षुषी लालयतु प्राग्ज्योतिषेश्वरश्रीः। नाभिनन्दति चेद्देवः प्रणयमाज्ञापयतु किं कथनीयं मया स्वामिनः' इति।

विरतवचसि तस्मिन्भूपालः पूर्वोपलब्धैरेव गुरुभिर्गुणैरारोपितबहुमानः कुमारे सुदूरमाभोगातपत्रव्यतिकरेण तु परां कोटिमारोपिते प्रेम्णि लज्जमान इव सादरं जगाद—'हंसवेग, कथमिव तादृशि महात्मनि महाभिजने पुण्यराशौ गुणिनां प्राग्रहरे परोक्षसुहृदि स्निह्यति मद्विधस्यान्यथा स्वप्नेऽपि प्रवर्तेत मनः। सकलजगदुत्तापनपटवोऽपि शिशिरायन्ते त्रिभुवननयनानन्दकरे कमलाकरे करास्तिग्मतेजसः। सुबहुगुणगणक्रीताश्च के वयं सख्यस्य। सज्जनमाधुर्याणामभृतदास्यो दश दिशः। एकान्तावदातोत्तानस्वभावसम्भृतसादृश्यस्य कुमुदस्य कृते केनाभिहितः शिशिररश्मिः। श्रेयांश्च सङ्कल्पः कुमारस्य। स्वयं बाहुशाली मयि च समालम्बितशरासने सुहृदि हरादृते कमन्यं नमस्यति। संवर्धिता मे प्रीतिरमुना सङ्कल्पेन। अवलेपिनि पशावपि केसरिणि बहुमानो हृदयस्य किं पुनः सुहृदि। तत्तथा यतेथा यथा न चिरमियमस्मान्क्लेशयति कुमारदर्शनोत्कण्ठा' इति।

हंसवेगस्तु विज्ञापयाम्बभूव—'देव, किमपरमिदानीं क्लेशयत्यभिजातमभिहितं देवेन। सेवाभीरवो हि सन्तः, तत्रापि विशेषेणायमहङ्कारधनो वैष्णवो वंशः। आस्तां तावदस्मत्स्वामिवंशः। पश्यतु देवः पुरुषस्य हि सेवां प्रति दुर्जनन्येवातिवृद्धया दुर्गत्या वाभिमुखीक्रियमाणस्य, कुटुम्बिन्येवासन्तुष्टया तृष्णया वा प्रेर्यमाणस्य, दुरपत्यैरिव यौवनजनितैर्नानाभिलाषिभिरसत्सङ्कल्पैर्वाकुलीक्रियमाणस्य, जरत्कुमारीमिव परमार्गेणयोग्यामतिमहतीं वा अवस्थां पश्यतः, स्वगृहे दुर्बन्धुभिरिव दुःस्थितैः समग्रैर्ग्रहैर्वा ग्राह्यमाणस्याभियोगं, पुरातनैरतिदुस्त्यजैर्भृत्यैरिव मलिनैः कर्मभिर्वानुवर्त्यमानस्य, सकलशरीरसन्तापकरं कारीषाग्निमिव दुष्कृतिनः कृतचित्तस्य संप्रवेष्टुं राजकुलम्, उपहतसकलेन्द्रियशक्तेरिव मिथ्यैव हृदयगतविषयग्रामग्रहणाभिलाषस्य, प्रथममेव तोरणतले वन्दनमालाकिशलयस्येव शुष्यतो द्वाररक्षिभिर्निरुद्धस्य, पीडितस्य

प्रविशतो द्वारे हरिणस्येवापरैर्हन्यमानस्य, करिकर्मचर्मपुटस्येव मुहुर्मुहुः प्रतिहारमण्डलकरप्रहारैर्निरस्यमानस्य, निधिपादपप्ररोहस्येव[1] द्रविणाभिलाषादधोमुखीभवतः, दूरममार्गणस्याप्यतिविप्रकृष्टविवृत्त[2]विसर्जितस्योद्वेगं व्रजतः, अकण्टकस्यापि चरणतललग्नस्याकृष्य क्षेपीयः क्षिप्यमाणस्य, अमकरकेतोरप्यकालोपसर्पणप्रकुपितेश्वरदृष्टिदग्धस्य प्रलयमुपगच्छतः, कपेरिव कोपनिर्भर्त्सितस्याप्यभिन्नमुखरागस्य, ब्रह्मघ्न इव प्रतिदिवसवन्दनोद्घृष्टशिरःकपालस्य, स्पर्शरहितस्याशुभकर्माणि निर्वहतः, त्रिशङ्कोरिवोभयलोकभ्रष्टस्य नक्तन्दिनमवाक्शिरसस्तिष्ठतः, वाजिन इव कवलवशेन सुखवाह्यमात्मानं विदधानस्य, अनशनशायिन इव हृदयस्थापितजीवनाशस्य शरीरं क्षपयतः, शुन इव निजदारपराङ्मुखस्य जघन्यकर्मलग्नमात्मानं ताडयतः, प्रेतस्येवानुचितभूमिदीयमानान्नपिण्डस्य, बलिभुज इव जिह्वालौल्योपयुक्तपुरुषवर्चसो वृथा विहितायुषो जीवतः, श्मशानपादपानिव पिशाचस्य दग्धभूत्या परुषीकृतान्राजवल्लभानुपसर्पतः, विपरीतजिह्वाजनितमाधुर्यैरोष्ठमात्रप्रकटितरागै राजशुकालापैः शिशोरिव मुग्धविलोभ्यमानस्य, वेतालस्येव नरेन्द्रप्रभावाविष्टस्य न किंचिन्नाचरतः, चित्रधनुष इवालीकगुणाध्यारोपणैकक्रियानित्यनम्रस्य निर्वाणतेजसः, संमार्जनीसमुपार्जितरजसोऽवकरकूटस्येव निर्माल्यवाहिनः, कफविकारिण इव दिने दिने कटुकैरुद्वेज्यमानस्य, सौगतस्येवार्थशून्यविज्ञप्तिजनितवैराग्यस्य काषायाण्यभिलषतः, निशास्वपि मातृबलिपिण्डस्येव दिक्षु विक्षिप्यमाणस्य, अशौचगतस्येव कुशयनजनितसमधिकतरदुःखवृत्तेः, तुलायन्त्रस्येव पश्चात्कृतगौरवस्य तोयार्थमपि नमतः, अतिकृपणस्य शिरसा केवलेनासन्तुष्टस्य वचसापि पादौ स्पृशतः, निर्दयवेत्रिवेत्रताडनत्रस्तयेव त्रपया त्यक्तस्य, दैन्यसङ्कोचितहृदयहृतावकाशयेवाहोपुरुषिकया परिवर्जितस्य, कुत्सितकर्माङ्गीकरणकुपितयेवोन्नत्या वियुक्तस्य, धनश्रद्धया क्लेशाननुपार्जयतः, स्ववृद्धिबुद्ध्यावमानं वर्धयतो मूढस्य, सत्यपि विविधकुसुमाधिवाससुरभिणि वने तृष्णाञ्जलिमुपरचयतः, कुलपुत्रस्यापि कृतागस इव भीतभीतस्य समीपमुपसर्पतः, दर्शनीयस्याप्यालेख्यकुसुमस्येव निष्फलजन्मनः, विदुषोऽपि वैधेयस्येवापशब्दमुखस्य, शक्तिमतोऽपि श्वित्रिण इव सङ्कोचितकरयुगलस्य, समसमुत्कर्षेषु निरन्निपच्यमानस्य, नीचसमीकरणेषु निरुच्छ्वासं म्रियमाणस्य, परिभवैस्तृणीकृतस्य, दुःखानिलेनानिर्वृतेः, ज्वलतो भक्तस्याप्यभक्तस्य, निरूष्मणः सन्तापयतो बन्धून्विमानस्याप्यगतिकस्य, च्युतगौरवस्याप्यधस्ताद्गच्छतः, निःसत्त्वस्यापि महामांसविक्रयं कुर्वतः, निर्मदस्याप्यस्वतन्त्रवृत्तेरयोगिनोऽपि ध्यानवशीकृतात्मनः शय्योत्थायं प्रणमतो दग्धमुण्डस्य गोत्रविदूषकस्य नक्तंदिनं नृत्यतो मनस्विजनं हासयतः, कुलाङ्गारस्य वंशं दहतः, नृपशोः तृणेऽपि लब्धे कन्धरामवनमयतः, जठरपरिपूरणमात्रप्रयोजनजन्मनो मांसपिण्डस्य गर्भरोगस्य

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१ '०प्ररोठदारुमयदेहस्येव द्रविणा–' ब. २ 'विवृत' ब.

मातुः, अपुण्यानां कर्मणामाचरणात्कृतकस्य किं प्रायश्चित्तम्, का प्रतिपत्तिक्रिया, क्व गतस्य शान्तिः, कीदृशं जीवितम्, कः पुरुषाभिमानः, किंनामानो विलासाः, कीदृशी भोगश्रद्धा, प्रबलपङ्क इव सर्वमधस्तान्नयति दारुणो दासशब्दः। धिक्तदुच्छ्वसितमुपयातु तद्धनं निधनमभवनिर्भूतेरस्तु तस्याः नमो भगवद्भ्यस्तेभ्यः सुखेभ्यस्तस्यायमञ्जलिरैश्वर्यस्य तिष्ठतु दूर एव सा श्रीः शिवं स परिच्छदः करोतु यदर्थमुत्तमाङ्गं गां गमिष्यतीति मुखप्रियरतः क्लीबः पूतिमांसमयः कृमिरगण्यमानो नरकः, पादरजोधूसरोत्तमाङ्गो जङ्गमः पादपीठः, पुंस्कोकिलः काकुक्कणितेषु, शिखी मुखकरकेकासु, स्थूलकूर्मः क्रोडकषणेषु, श्वा नीचचाटुकरणेषु, वेणुर्मूर्च्छनासु, वेश्याकायः करणबन्धक्लेशेषु, पलालं सत्त्वशालिषु, कृकलासः शिरोविडम्बनासु, जाहक आत्मसङ्कोचनेषु, प्रतिपादकः पादसंवाहनासु, कन्दुकः करतलताडनेषु, वीणादण्डः कोणाभिघातेषु, वराकः सेवकोऽपि मर्त्यमध्ये राजिलोऽपि वा भोगी पुलाकोऽपि वा कलमः वरं क्षणमपि कृता मानवर्ती मानवता न मतो नमतस्त्रैलोक्याधिराज्योपभोगोऽपि मनस्विनः। तदेवमभिनन्दितास्मदीयप्रणयो देवोऽपि दिवसैः कतिपयैरेव परागतः प्राग्ज्योतिषेश्वर इति करोतु चेतसि' इत्युक्त्वा तूष्णीमभूदचिराच्च नमस्कृत्य निर्जगाम।

राजापि रजनीं तां कुमारदर्शनौत्सुक्यस्वीकृतहृदयः समनैषीत्। आत्मार्पणं हि महतामसूलमन्त्रमयं वशीकरणम्। प्रभाते च प्रभूतं प्रतिप्राभृतं प्रधानप्रतिदूताधिष्ठितं दत्त्वा हंसवेगं प्राहिणोत्। आत्मनापि ततः प्रभृति प्रयाणकैरनवरतैरभ्यमित्रं प्रावर्तत। कदाचित्तु राज्यवर्धनभुजबलोपार्जितमशेषं मालवराजसाधनमादायागतं समीप एवावासितं लेखहारकाद्भण्डिमशृणोत्। श्रुत्वा चाभिनवीभूतभ्रातृशोकहुताशनः कातरहृदयो बभूव मूर्च्छान्धकारमिव विवेशातिष्ठच्च समुत्सृष्टसकलव्यापारः प्रतीहारनिवारणनिभृतनिःशब्दपरिजने निजमन्दिरे सराजकपरिवारस्तदागमनमुदीक्षमाणो मुहूर्तम्।

अथ भण्डिरेकेनैव वाजिना कतिपयकुलपुत्रपरिवृतो मलिनवासा रिपुशरशल्यपूरितेन निखातबहुलोहकीलकपरिकररक्षितस्फुटनेनेव हृदयेन, हृदयलग्नैः स्वामिसत्कृतैरिव श्मश्रुभिः शुचं समुपदर्शयन्, दूरीकृतव्यायामशिथिलभुजदण्डदोलायमानमङ्गलवलयैकशेषालङ्कृतिः, अनादरोपयुक्तताम्बूलविरलरागेण शोकदहनदह्यमानस्य हृदयस्याङ्गारेणेव दीर्घनिश्वासवेगनिर्गतेनाधरेण शुष्यता, स्वामिविरहविधृतजीवितापराधवैलक्ष्यादिव बाष्पवारिपटलेन पटेनेव प्रावृतवदनः, विशन्निव दुर्बलीभूतैः स्वाङ्गमपत्रपयाङ्गैः, वमन्निव च व्यर्थीभूतभुजोष्माणमायतैर्निश्वसितैः, पातकीव, अपराधीव, द्रोहीव, मुषित

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१ 'उपयातु निधनं धनम्' ब. २ 'गमिष्यत्यशापानुग्रहक्षमस्तपस्वी मुख–' ब.
३ 'कृकलासः...सङ्कोचनेषु' इत्येतत् 'नीचचाटुकरणेषु' इत्यस्यानन्तरं ब-पुस्तके.
४ 'मानवताम्' ब.

इव, छलित इव, यूथपतिपतनविषण्ण इव वेगदण्डवारणः, सूर्यास्तमयंनिः-श्रीक इव कमलाकरः, दुर्योधननिधनदुर्मना इव द्रौणिः, अपहृतरत्न इव सागरो राजद्वारमाजगाम । अवतीर्य च तुरङ्गमादवनतमुखो विवेश राजमन्दिरम् । दूरादेव च विमुक्ताक्रन्दः पपात पादयोः ।

अवनिपतिरपि दृष्ट्वा तमुत्थाय विरलैः पदैः प्रत्युद्गम्योत्थाप्य च गाढमुपगुह्य कण्ठे करुणमतिचिरं रुरोद । शिथिलीभूतमन्युवेगश्च पुरेव पुनरागत्य निजासने निपसाद । प्रथमप्रक्षालितमुखे च भण्डौ मुखमक्षालयत् । समतिक्रान्ते च कियत्यपि काले भ्रातृमरणवृत्तान्तमप्राक्षीत् । अथाकथयच्च यथावृत्तमखिलं भण्डिः । अथ नरपतिस्तमुवाच—'राज्यश्रीव्यतिकरः कः' इति । स पुनरवादीत्—'देव,देवभूयं गते देवे राज्यवर्धने गुप्तनाम्ना च गृहीते कुशस्थले देवी राज्यश्रीः परिभ्रश्य बन्धनाद्विन्ध्याटवीं सपरिवारा प्रविष्टेति लोकतो वार्तामश्रृणवम् । अन्वेष्टारस्तु तां प्रति प्रभूताः प्रहिता जना नाद्यापि निवर्तन्ते' इति । तच्चाकर्ण्य भूपतिरब्रवीत्—'किमन्यैरनुपदिभिः यत्र सा तत्र परित्यक्तान्यकृत्यः स्वयमहं यास्यामि । भवानपि कटकमादाय प्रवर्ततां गौडाभिमुखम् ।' इत्युक्त्वा चोत्थाय स्नानभुवमगात् । कारितशोकश्मश्रुवपनकर्मणा च महाप्रतीहारभवनस्नातेन शारीरिकवसनकुसुमाङ्गरागालङ्कारप्रेषणप्रकटितप्रसादेन भण्डिना सार्धमभुक्त निनाय च तेनैव सह वासरम् ।

अथापरेद्युरुपस्थेव भण्डिर्भूपालमुपसृत्य व्यज्ञापयत्—'पश्यतु देवः श्रीराज्यवर्धनभुजबलार्जितं साधनं सपरिबर्हं मालवराजस्य' इति । नरपतिना स 'एवं क्रियताम्' इत्यभ्यनुज्ञातो दर्शयाम्बभूव । तद्यथा—अनवरतगलितमदमदिरामोदमुखरमधुकरजूटजटिलकरटपट्टपङ्किलगण्डान् गण्डशैलानिव जङ्गमान् गम्भीरगर्जितरवाञ्जलधरानिव महीमवतीर्णानुत्फुल्लसप्तच्छदवनामोदमुचः शरद्दिवसानिव पुञ्जीभूताननेकसहस्रसंख्यान्करिणः, चारुचामीकरचित्रचामरमण्डलमनोहरांश्च हरिणरंहसो हरीन्, बालातपविसरवर्षिणां च किरणैरनेकेन्द्रायुधीकृतदशदिशामलङ्काराणां विशेषान्, विस्मयकृतः स्मरोन्मादितमालवीकुचपरिमलदुर्ललितांश्च निजज्योत्स्नापूरप्लावितदिगन्तानपि तारान्हारान्, उडुपतिपादसञ्चयशुचीनि निजयशांसीव बालव्यजनानि, जातरूपमयनालं च निवासपुण्डरीकमिव श्रियः श्वेतातपत्रम्, अप्सरस इव बहुसमररससाहसानुरागावतीर्णा वारविलासिनीः, सिंहासनशयनासन्दीप्रभृतीनि राज्योपकरणानि, कालायसनिगडनिश्चलीकृतचरणयुगलं च सकलं मालवराजलोकमशेषांश्च ससंख्यालेख्यपत्रान् सालङ्कारापीडैपीडान् कोषकलशान् । अथालोच्य तत्सर्वमवनिपालः स्वीकर्तुं यथाधिकारमादिक्षदध्यक्षान् । अन्यस्मिंश्चाहनि हयैः स्वसारमन्वेष्टुमुच्चचाल विन्ध्याटवीमवाप च परिमितैरेव प्रयाणकैस्ताम् ।

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१ 'कालकलाकलापे' ब. २ सालङ्कारपेडापीडान्' ब.

अथ प्रविशन्दूरादेव दह्यमानपष्टिकबुसविसरविसारिविभावसूनां वन्यधान्यवीजधानीनां धूमेन धूसरिमाणमादधानैः, शुष्कशाखासञ्चयरचितगोवाटवेष्टितविकटवटैः, व्यापादितवत्सरूपकरोपरचितंव्याघ्रयन्त्रैः, अयन्त्रितवनपालहठह्रियमाणपरग्रामीणकाष्ठिककुठारैः, गहनतरुपण्डनिर्मितचामुण्डामण्डपैर्वनप्रदेशैः प्रकाश्यमानम्, अटवीप्रायप्रान्ततया कुटुम्बभरणाकुलैः कुद्दालप्रायकृपिभिः कृपीवलैरवलीवर्दैरवलद्भिरुच्चभागभापितेन भज्यमानभूरिशालिखलक्षेत्रखण्डलकम्, अल्पावकाशैश्च कांशिलैः कालायसैरिव कृष्णमृत्तिकाकठिनैः स्थानस्थानस्थापितस्थाणूत्थितस्थूलपल्लवैः दुरुपगमश्यामाकप्ररूढिभिरलम्बुसबहुलैरविरहितकोकिलाक्षक्षुपैर्विरलविरलैः केदारैः कृच्छ्रकृष्यमाणैर्नातिप्रभूतप्रवृत्तगतागताप्रहतभुवमुपक्षेत्रमुपरचितैरुच्चैर्मञ्चैश्च सूच्यमानश्वापदोपद्रवम्, दिशि दिशि च प्रतिमार्गद्रुमकृतानां पथिकपादप्रस्फोटनधूलिधूसरैर्नवपल्लवैर्लाञ्छितच्छायानाम्, अटवीसुलभसालकुसुमस्तवकाञ्चितनवखातकूपिकोपकण्ठप्रतिष्ठितनागस्फुटानामच्छिद्रकटकल्पितकुटीरकाणाम्, कुटिलकीटवेणीवेष्ट्यमानशङ्कुशारशरावश्रेणीश्रितानामध्वगजनजग्धजम्बूफलास्थिशवलसमीपभुवामुद्धूलितधूलीकदम्बस्तवकप्रकरपुलकिनीनाम्, कण्टकितकर्करीचक्राक्रान्तकाष्ठमञ्चिकामुषिततृपाम्, तिम्यत्तलशीतलसिकतिलकलशीशमितश्रमाणामाश्यानशैवलश्यामलितालिञ्जरजायमानजलजडिम्नामुदकुम्भाकृष्टपाटलशर्कराशकलशिशिरीकृतदिशाम्, घटमुखघटितकटहारपाटलापुष्पपुटानाम्, शीकरपुलकितपल्लवपूलीपाल्यमानशोष्यसरसशिशुसहकारफलजूटीजटिलैःस्थाणूनाम्, विश्राम्यत्कार्पटिकपेटकपरिपाटीपीयमानपयसामटवीप्रवेशप्रपाणां शैत्येन त्याजयन्तमिव ग्रैष्ममुष्माणं क्वचिदन्यत्र ग्राहयन्तमिवाङ्गारीयदारुसंग्रहदाहिभिः व्योकारैः, सर्वतश्च प्रातिवेश्यविषयवासिनां समासन्नग्रामैंगृहस्थापितस्थविरपरिपाल्यमानपाथेयस्थगितेन कृतदारुणदारुव्यायामयोग्याङ्गाभ्यङ्गेन स्कन्धाध्यासितकठोरकुठारकण्ठलम्बमानप्रातराशपुटेन पाटच्चरप्रत्यवायप्रतिपन्नपटच्चरेण कालवेत्रकत्रिगुणव्रततिवलयपाशग्रथितग्रीवाग्रथितैः पत्रवीटावृतमुखैः पीतकूटै रूढवारिणा पुरःसरवलद्बलीवर्दयुगसरेण नैकटिककुटुम्बिकलोकेन काष्ठसंग्रहार्थमटवीं प्रविशता, श्वापदव्यधनव्यवधानवहलीसमारोपितकुटीकृतकूटपाशैश्च गृहीतमृगतन्तुतन्त्रीजालवलयवागुरैः बहिर्व्याधैर्विचरद्भिः, अंसावसक्तवीतंसव्यालम्बमानवालपाशिकैश्च संगृहीतग्राहकक्ककरकपिञ्जलादिपञ्जरकैः शाकुनिकैः सञ्चरद्भिः, च्युतंलासकलेशलिसलतावधूलट्वालम्पटानां च पेटकैः पाशिकशिशूनामटद्भिः, तृणस्तम्बान्तरिततित्तिरितरलायमानकौलेयककुलचाटुकारैश्च विहगमृगयां मृगयुयुवभिः क्रीडद्भिः, परिणतचक्रवाककण्ठकषायरुचां शीधव्यानां वल्कलानां

१ 'रोषाविष्टगोपालकल्पितव्याघ्र–' ब. २ 'यन्त्रित' अ–क. ३ 'भूरिखिलक्षेत्र०' ब. ४ 'कापिलैः' अ. ५ 'वनपल्लवैः' ब. ६ 'स्थूणानाम्' ब. ७ 'ग्रामगृहस्थगृह०' ब. ८ 'संचरद्भिश्च्युतन्च्युत' ब.

कलापान्, नातिचिरोद्धृतानां च धातुत्विषां धातकीकुसुमानां गोणीरगणिताः पिचव्यानां चातसीगणपट्टमूलकानां पुष्कलान्सम्भारान्, भारांश्च मधुनो माक्षिकस्य मयूराङ्गजस्याक्लिष्टमधूच्छिष्टचक्रमालानां लम्बमानलामज्जकजूटजटानामपत्वचां खदिरकाष्ठानां कुष्ठस्य कठोरकेशरिसटाभारबभ्रुणश्च रोध्रस्य भूयसो भारकान् लोकेनादाय व्रजता प्रविचितविविधवनफलपूरितपिटकमस्तकाभिश्चाभ्यर्णग्रामगत्वरीभिस्त्वरमाणाभिर्विक्रयचिन्ताव्यग्राभिर्ग्रामेयिकाभिर्व्याप्तदिगन्तरम्, इतस्ततश्च युक्तशूरशकुरशाक्कराणां पुराणपांसूत्किरकरीपकूटवाहिनीनां धूर्गतधूलिधूसरसैरिकेसरोपस्वरसार्यमाणानां संक्रीडच्चटुलचक्रचीत्कारिणीनां शकटश्रेणीनां सम्पातैः सम्पाद्यमानदुर्बलोर्वीविरूक्षक्षेत्रसंस्कारम्, आरक्षक्षिप्तक्षिप्रदान्तवाहकदण्डोड्डीयमानहरिणहेलालङ्घिततुङ्गवैणववृतिभिश्च निखातगौरकरङ्कशङ्कुशङ्कितशशकशकलिततुङ्गशृङ्गैः प्रयत्नप्रभृतविशङ्कटविटपैर्वाटैरैक्षवैर्बहुभिः श्यामायमानोपकण्ठम्, अतिविप्रकृष्टान्तरैर्मरकतस्निग्धस्नुहावाटवेष्टितैः कार्मुककर्मण्यवंशविटपसङ्कटैः कण्टकितकरञ्जराजिदुष्प्रवेश्यैः उरुबूकवचावङ्ककसुरससूरणशिग्रुग्रन्थिपर्णगवेधुकागर्मुद्गुल्मगहनगृहवाटिकैः, निखातोच्चकाष्ठारोपितकाष्ठालुकलताप्रतानविहितच्छायैः, परिमण्डलवदरीमण्डपकतलनिखातखादिरकीलबद्धवत्सरूपैः; कथमपि कुक्कुटरटितानुमीयमानसंनिवेशैरङ्गनागस्तिस्तम्बतलविरचितक्षिप्रपक्षिपूपिकावापिकैर्विकीर्णबदरपाटलपटलैः, वेणुपोटदलनलशरमयवृतिविहितभित्तिभिः, किंशुकरोचनारचितमण्डलमण्डपवल्वजबद्धाङ्गारराशिभिः, शाल्मलिफलतूलसञ्चयबहुलैः, संनिहितनलशालिशालूकखण्डकुमुदबीजवेणुतण्डुलैः, सङ्गृहीतमालबीजैः, भस्ममलिनम्लानकाश्मर्यकूटव्याधतकटैराश्यानराजादनमदनफलस्फीतैर्मधूकासवमद्यप्रायैः, कुसुम्भकुम्भगण्डकुसूलैरविरहितराजमाषत्रपुषकर्कटिकाकूष्माण्डालाबुबीजैः, पोष्यमाणवनविडालमालुधाननकुलशालिजातजातकादिभिरटवीकुटुम्बिनां गृहैरुपेतं वनग्रामकं ददर्श तत्रैव चावसदिति ।

इति श्रीबाणभट्टकृतौ हर्षचरिते छत्रलब्धिर्नाम

सप्तम उच्छ्वासः ।

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१ 'लामज्जकमुञ्जजूटक' ब. २ 'सैरिभ' अ-क. ३ 'अङ्गनाशस्तिस्तम्भ...क्षिप्रपूपिका अ-क. ४ 'पोटपटलनलकलितशरमय' ब. ५ 'तत्रैव च तं दिवसमत्यवाहयत्' ब. ६ '०कृते हर्षचरिते सप्तम' क; 'इति श्रीमहाकविचक्रचूडामणिश्रीबाणभट्टविरचिते श्रीहर्षचरिते महाकाव्ये छत्रलब्धिर्नाम सप्तम उच्छ्वासः सम्पूर्णः' ब.

अष्टम उच्छ्वासः ।

सहसा सम्पादयता मनोरथप्रार्थितानि वस्तूनि ।
दैवेनापि क्रियते भव्यानां पूर्वसेवेव ॥ १ ॥
विद्वज्जनसम्पर्को नष्टेष्टज्ञातिदर्शनाभ्युदयः ।
कस्य न सुखाय भवने भवति महारत्नलाभश्च ॥ २ ॥

अथापरेद्युरुत्थाय पार्थिवस्तस्माद्ग्रामकान्निर्गत्य विवेश विन्ध्याटवीम् । आट च तस्यामितश्चेतश्च सुबहून्दिवसान् । एकदा तु भूपतेर्भ्रमत एवाटविकसामन्तशरभकेतोः सूनुर्व्याघ्रकेतुर्नाम कुतोऽपि कज्जलश्यामलश्यामलतावलयेनाधिललाटमुच्चैः कृतमौलिबन्धम्, अन्धकारिणीमकारणभुवा भ्रुकुटिभङ्गेन त्रिशाखेन त्रियामामिव साहससहचारिणीं ललाटस्थलीं सदा समुद्वहन्तम्, अवतंसितैकशुकपक्षकप्रभाहरितायमानेन पिनद्धकाचरकाचमणिकर्णिकेन श्रवणेन शोभमानम्, किंचिचुल्लस्य प्रविरलपक्ष्मणश्चक्षुषः सहजेन रागरोचिषा रसायनरसोपयुक्तं तारक्षवं क्षतजमिव क्षरन्तम्, अवनाटनासिकम्, चिपिटाधरम्, चिकिनचिबुकम्, अहीनहनूत्कटकपोलकूटास्थिपर्यन्तमीषदवाग्रग्रीवाबन्धम्, स्कन्नस्कन्धार्धभागम्, अनवरतकोदण्डकुण्डलीकरणकर्कशव्यायामविस्तारितेनांसलेनोरसा हसन्तमिव तटशिलाप्रथिमानं विन्ध्यगिरेः, अजगरगरीयसा च भुजयुगलेन लघयन्तं तुहिनशैलशालद्रुमाणां द्राघिमाणम्, वराहवालवलितबन्धनाभिर्नागदमनजूटिकावाटिकाभिर्जटिलीकृतपृष्ठे प्रकोष्ठे प्रतिष्ठां गतं गोदन्तमणिचित्रं त्रापुपं वलयं बिभ्राणम्, अतुन्दिलमपि तुण्डिभम्, अहीरमणी[2]चर्मनिर्मितपट्टिकयोश्चित्रचित्रकत्वक्तारकितपरिवारया सङ्कुव्जाजिनजालकितया शृङ्गमयमसृणमुष्टिभागभास्वरया पारदरसलेशलिप्तसमस्तमस्तकया कृपाण्या करालितविसङ्कटकटिप्रदेशम्, प्रथमयौवनोल्लिख्यमानमध्यभागभ्रष्टमांसभरिताविव स्थवीयसावूरुदण्डौ दधतम्, अच्छ[3]भल्लचर्ममयेन भल्लीप्रायप्रभूतशरभृता शबलशार्दूलचर्मपट्टपीडितेनालिकुलकालकम्बललोम्ना पृष्ठभागभाजा भस्त्राभरणेन पल्लवितमिव कार्श्यमुपदर्शयन्तम्, उत्तरत्रिभागोत्तंसितचापपिच्छचारुशिखरे खदिरजटानिर्माणे खरप्राणे प्रचुरमयूरपित्तपत्रलताचित्रितत्वचि त्वचिसारगुरुणि वामस्कन्धाध्यासितधनुषि दोषि लम्बमानेनावाक्शिरसा शितशरकृतैकनलकविवरप्रवेशितेतरजङ्घाजनितस्वस्तिकबन्धेन बन्धूकलोहितरुधिरराजिरञ्जितघ्राणवर्त्मना वपुर्विततिव्यक्तविभाव्यमानकोमलक्रोडरोमशुक्तिना शशेन शिताटनीशिखाग्रग्रथितग्रीवेण चापावृतचञ्चूत्तानताम्रतालुना तित्तिरिणा वर्णकमुष्टिमिव मृगयाया दर्शयन्तम्, विषमविषदूषितवदनेन च वि[4]कर्णेन कृष्णाहिनेव मूलगृहीतेन व्यग्रदक्षिणकराग्रम्, जङ्गममिव

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१ 'पूर्वसेवैव' ब. २ 'अहीरणि०' क. ३ 'अच्छवलचर्मयेन (?)' ब. ४ 'विवर्णेन' अ.

गिरितटतमालपादपम्, यन्त्रोल्लिखितमश्मसारस्तम्भमिव भ्रमन्तम्, अञ्जनशिलाच्छेदमिव चलन्तम्, अयःसारमिव गिरेर्विन्ध्यस्य गलन्तम्, पौकलं करिकुलानाम्, कालपाशं कुरङ्गयूथानाम्, धूमकेतुं मृगराजचक्राणाम्, महानवमीमहं महिषमण्डलानाम्, हृदयमिव हिंसायाः, फलमिव पापस्य, कारणमिव कलिकालस्य, कामुकमिव कालरात्रेः, शवरयुवानमादायाजगाम। दूरे च स्थापयित्वा विज्ञापयांबभूव—'देव, सर्वस्यास्य विन्ध्यस्य स्वामी सर्वपल्लीपतीनां प्राग्रहरः शवरसेनापतिर्भूकम्पो नाम। तस्यायं निर्घातनामा स्वस्रीयः सकलस्यास्य विन्ध्यकान्ताराण्यस्य पर्णानामप्यभिज्ञः किमुत प्रदेशानाम्। एनं पृच्छतु देवः योग्योऽयमाज्ञां कर्तुम्।' इति कथिते च निर्घातस्तु क्षितितलनिहितमौलिः प्रणाममकरोदुपनिन्ये च तित्तिरिणा सह शशोपायनम्। अवनिपतिस्तु संमानयन्स्वयमेव तमप्राक्षीत्—अङ्ग, अभिज्ञा यूयमस्य सर्वस्योद्देशस्य। विहारशीलाश्च दिवसेष्वेतेषु भवन्तः। सेनापतेर्वान्यस्य वा तदनुजीविनः कस्यचिदुदाररूपा नार्यागता भवेद्दर्शनगोचरम्' इति।

निर्घातस्तु भूपालालापनप्रसादेनात्मानं बहुमन्यमानः प्रणनाम दर्शितादरं च व्यज्ञापयत्—'देव प्रायेणात्र हरिण्योऽपि नापरिगताः सञ्चरन्ति सेनापतेः कुत एव नार्यो नाप्येवंरूपा काचिदबला। तथापि देवादेशादिदानीमन्वेषणं प्रति प्रतिदिनमनन्यकृत्यैः क्रियते यत्नः। इतश्चार्धगव्यूतिमात्र एव मुनिमहिते महति महीधरमालामूलरुहि महीरुहां पण्डे पिण्डपाती प्रभूतान्तेवासिपरिवृतः पाराशरी दिवाकरमित्रनामा गिरिनदीमाश्रित्य प्रतिवसति स यदि विन्देद्वार्ताम्' इति। तच्छ्रुत्वा नरपतिरचिन्तयत्—'श्रूयते हि तत्रभवतः सुगृहीतनाम्नः स्वर्गतस्य ग्रहवर्मणो बालमित्रं मैत्रायणीयस्त्रयीं विहाय ब्राह्मणायनो विद्वानुत्पन्नसमाधिः सौगते मते युवैव काषायाणि गृहीतवानिति। प्रायशश्च जनस्य जनयति सुहृदपि दृष्टो भृशमाश्वासम्। अभिगमनीयाश्च गुणाः सर्वस्य। कस्य न प्रतीक्ष्यो मुनिभावः। भगवती वैधेयेऽपि धर्मगृहिणी गरिमाणमापादयति प्रव्रज्या किं पुनः सकलजनमनोमुषि विदुषि जने। यतो नः कुतूहलि हृदयमभूत्सततमस्य दर्शनं प्रति प्रासङ्गिकमेवेदमापतितमतिकल्याणं पश्यामः प्रयत्नप्रार्थितदर्शनं जनम्' इति। प्रकाशं चाब्रवीत्—'अङ्ग, समुपदिश तमुद्देशं यत्रास्ते स पिण्डपाती' इति। एवमुक्त्वा च तेनैवोपदिश्यमानवर्त्मा प्रावर्तत गन्तुम्।

अथ क्रमेण गच्छत एव तस्य अनवकेशिनः, कुड्मलितकर्णिकाराः, प्रचुरचम्पकाः, स्फीतफलेग्रहयः, फलभरभरितनमेरवः, नीलदलनलदनारिकेलनिकराः, हरिकेसरसरलपरिकराः, कोरकनिकुरुम्बरोमाञ्चितकुरबकराजयः, रक्ताशोकपल्लवलावण्यलिप्यमानदशदिशः, प्रविकसितकेसररजोविसरबध्यमानवासरधूसरिमाणः, स्वरजःसिकतिलतिलकतलाः, प्रविचलितहिङ्गवः,

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१ 'प्रालकस्' ब. २ 'बध्यमानचारुधू॰' अ-क.

प्रचुरपूगफलाः, प्रसवपूरापिञ्जलप्रियङ्गवः, परागपिञ्जरितमञ्जरीपुञ्ज्यमानमधुपमञ्जुशिञ्जाजनितजनमुदः, मदमलमेचकितमुचुकुन्दस्कन्धकाण्डकष्यमाननिःशङ्ककरिकरटकण्डूतयः, उड्डीयमाननिःशङ्कचटुलकृष्णशारशावसकलशाद्वलसुभगभूमयः, तमःकालतमतमालमालामीलितातपाः, स्तवकदन्तुरितदेवदारवः, तरलताम्बूलीस्तम्बजालकितजम्बूजम्बीरवीथयः, कुसुमरजोधवलधूलीकदम्बचक्रचुम्बितव्योमानः, बहलमधुमोक्षोक्षितक्षितयः, परिमलघटितघ्राणतृप्तयः, कतिपयदिवसप्रसूतकुक्कुटीकुटीकृतकुटजकोटराः, चटकासञ्चार्यमाणवाचाटचाटकेरक्रियमाणचाटवः, सहचरीचारणचञ्चुरचकोरचञ्चवः, निर्भयभूरिभुरुण्डभुज्यमानपाककपिलपीलवः, सदाफलकदफलफलविशसननिःशूकशुकशकुन्तशातितशलाटवः, शैलेयसुकुमारशिलातलसुखशयितशशशिशवः, शेफालिकाशिफाविवरविस्रब्धविवर्तमानगौधेरराशयः, निरातङ्करङ्कवः, निराकुलनकुलकुलकेलयः, कलकोकिलकुलकवलितकलिकोद्गमाः, सहकारारामरोमन्थायमानचमूरयूथाः, यथासुखनिषण्णनीलाण्डजमण्डलाः, निर्विकारवृकविलोक्यमानपोतपीतगवयधेनवः, श्रवणहारिसनीडगिरिनितम्बनिर्झरनिनादनिद्रानन्दमन्दायमानकरिकुलकर्णतालदुन्दुभयः, समासन्नकिन्नरीगीतरवरसमानरुरवः, प्रमुदिततरतरक्षवः क्षतहरितहरिद्राद्रवरज्यमाननववराहपोतपोत्रवलयः, गुञ्जाकुञ्जगुञ्जज्जाहकाः, जातीफलकसुसशालिजातकवलयः, दशनकुपितकपिपोतपेटकपाटितपाटलमुखकीटपुटकाः, लकुचलम्पटगोलाङ्गूललङ्घ्यमानलवलयः, बद्धवालुकालवालवलयाः, कुटिलकुटावलिवलितवेगगिरिनदिकास्रोतसः, निबिडशाखाकाण्डलम्बमानकमण्डलवः, सूत्रशिक्यासक्तरिक्तभिक्षाकपालपल्लवितलतामण्डपाः, निकटकुटीकृतपाटलमुद्राचैत्यकमूर्तयः, चीवराम्बररागकषायोदकदूषितोद्देशाः, मेघमया इव कृतशिखण्डिकुलकोलाहलाः, वेदमया इवापरिमितशाखाभेदगहनाः, माणिक्यमया इव महानीलतनवः, तिमिरमया इव सकलजननयनमुषः, यामुना इवोर्ध्वीकृतमहाह्रदाः, मरकतमणिश्यामलाः क्रीडापर्वतका इव वसन्तस्य, अञ्जनाचला[1] इव पल्लविताः, तनया इवाटवीजाता विन्ध्यस्य, पातालान्धकारराशय इव भित्त्वा भुवमुत्थिताः, प्रतिप्रवेशका[2] इव वर्षावासराणाम्, अंशावतारा इव कृष्णरात्रीणाम्[3], इन्द्रनीलमयाः प्रासादा इव वनदेवतानाम्, पुरस्ताद्दर्शनपथमवतेरुस्तरवः ।

ततो नरपतेरभवन्मनस्यदूरवर्तिना खलु भवितव्यं भदन्तेनेति । अवतीर्य च गिरिसरिति समुपस्पृश्य युगपद्विश्रामसमयसमुन्मुक्तहेषाघोषबधिरीकृताटवीगहनामस्मिन्नेव प्रदेशे स्थापयित्वा वाजिसेनामवलम्ब्य च तपस्विजनदर्शनोचितं विनयं हृदयेन दक्षिणेन च हस्तेन माधवगुप्तसंसे विरलैरेव राजभिरनुगम्यमानश्चरणाभ्यामेव प्रावर्तत गन्तुम् ।

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१ 'अञ्जनाचलमया इव' ब. २ 'प्रतिवेशिका' अ. ३ 'कृष्णार्धरात्रीणाम्' ब.

अथ तेषां तरूणां मध्ये नानादेशीयैः स्थानस्थानेषु स्थाणूनाश्रितैः शिलातलेषूपविष्टैर्लताभवनान्यध्यावसद्भिररण्यानीनिकुञ्जेषु निलीनैर्विटपच्छायासु निषण्णैस्तरुमूलानि निषेवमाणैर्वीतरागैरार्हतैर्मस्करिभिः श्वेतपटैः पाण्डुरभिक्षुभिर्भागवतैर्वर्णिभिः केशलुञ्चनैः कापिलैर्जैनैर्लोकायतिकैः काणादैरौपनिषदैरैश्वरकारणिकैः कारन्धमिभिर्धर्मशास्त्रिभिः पौराणिकैः साप्ततन्तवैः शैवैः शाब्दैः पाञ्चरात्रिकैरन्यैश्च स्वान्स्वान्सिद्धान्ताञ्शृण्वद्भिरभियुक्तैश्चिन्तयद्भिश्च प्रत्युच्चरद्भिश्च संशयानैश्च निश्चिन्वद्भिश्च व्युत्पादयद्भिश्च विवदमानैश्चाभ्यस्यद्भिश्च व्याचक्षाणैश्च शिष्यतां प्रतिपन्नैर्दूरादेवावेद्यमानम्, अतिविनीतैः कपिभिरपि चैत्यकर्म कुर्वाणैस्त्रिसरणपरैः परमोपासकैः शुकैरपि शाक्यशासनकुशलैः कोशं समुपदिशद्भिः शिक्षापदोपदेशदोषोपशमशालिनीभिः शारिकाभिरपि धर्मदेशनां दर्शयन्तीभिरनवरतश्रवणगृहीतालोकैः कौशिकैरपि बोधिसत्त्वजातकानि जपद्भिर्जातसौगतशीलशीतलस्वभावैः शार्दूलैरप्यमांसाशिभिरुपास्यमानम्, आसनोपान्तोपविष्टविस्रब्धानेककेसरिशावकतया मुनिपरमेश्वरमकृत्रिम इव सिंहासने निषण्णम्, उपशममिव पिबद्भिर्वनहरिणैर्जिह्वालताभिरुपलिह्यमानपादपल्लवम्, वामकरतलनिविष्टेन नीवारमश्नता पारावतपोतेन कर्णोत्पलेनेव प्रियां मैत्रीं प्रसादयन्तम्, इतरकरकिसलयनखमयूखलेखाभिर्जनितजनव्यामोहम्, उद्ग्रीवं मयूरं मरकतमणिकरकमिव वारिधाराभिः पूरयन्तम्, इतस्ततः पिपीलकश्रेणीनां श्यामाकतण्डुलकणान्स्वयमेव किरन्तम्, अरुणेन चीवरपटलेन म्रदीयसा संवीतम्, बहलबालातपानुलिप्तमिव पौरन्दरं दिग्भागमुल्लिखितपद्मरागप्रभाप्रतिमया रक्तावदातया देहप्रभया पाटलीकृतानां काषायग्रहणमिव दिशामप्युपदिशन्तम्, अनौद्धत्यादधोमुखेन मन्दमुकुलितकुमुदाकारेण स्निग्धधवलप्रसन्नेन चक्षुषा जनक्षुण्णक्षुद्रजन्तुजीवनार्थममृतमिव वर्षन्तम्, सर्वशास्त्राक्षरपरमाणुभिरिव निर्मितं परमसौगतमप्यवलोकितेश्वरम्, अस्खलितमपि तपसि लग्नम्, आलोकमिव यथावस्थितसकलपदार्थप्रकाशकं दर्शनार्थिनाम्, सुगतस्याप्यभिगमनीयमिव, धर्मस्याप्याराधनीयमिव, प्रसादस्यापि प्रसादनीयमिव, मानस्यापि माननीयमिव, वन्द्यत्वस्यापि वन्दनीयमिव, [1]आत्मनोऽपि स्पृहणीयमिव, ध्यानस्यापि ध्येयमिव, ज्ञानस्यापि ज्ञेयमिव, जन्म[2] जपस्य, नेमिं नियमस्य, तत्त्वं तपसः, शरीरं शौचस्य, कोशं कुशलस्य, वेश्म विश्वासस्य, सर्वस्वं[3] सद्वृत्ततायाः[4], दाक्ष्यं दाक्षिण्यस्य, पारं परानुकम्पायाः, निर्वृतिं सुखस्य, मध्यमे वयसि वर्तमानं दिवाकरमित्रमद्राक्षीत्। अतिप्रशान्तगम्भीराकारारोपितबहुमानश्च सादरं दूरादेव समं शिरसा मनसा वचसा च ववन्दे।

दिवाकरमित्रस्तु मैत्रीमयः प्रकृत्या विशेषतस्तेनापरेणादृष्टपूर्वेणामानुष-

१ 'आत्मनोऽपि...ज्ञेयमिव' इत्येतन्नास्ति अ-क पुस्तकयोः. २ 'जन्म यमस्य' अ-क. ३ 'सद्वृत्तम्' अ-क. ४ 'सद्वृत्ततायाः, सर्वस्वं सर्वज्ञतायाः' अ-क.

लोकोचितेन सर्वाभिभाविना महानुभावाभोगभाजा भ्राजिष्णुना भूपतेरप्राकृतेनाकारविशेषेण तेन चाभिजात्यप्रकाशकेन गरीयसा प्रश्रयेण चाह्लादितश्चक्षुषि च चेतसि च युगपदग्रहीत् । वीरस्वभावोऽपि च सम्पादितससंभ्रमाभ्युत्थानः सङ्कल्य्य किंचिदुद्गमनकेन विलोलं विलम्बमानं वामांसाचीवरपटान्तमुत्क्षिप्यानेकाभयदानदीक्षादक्षिणो दक्षिणं महापुरुषलक्षणलेखाप्रशस्तं हस्तं स्निग्धमधुरया वाचा सगौरवमारोग्यदानेन राजानमन्वग्रहीत् । अभ्यनन्दच्च स्वागतगिरा गुरुमिवाभ्यागतं बहु मन्यमानः स्वेनासनेनाध्वमत्रेति निमन्त्रयांचक्रे । पार्श्वे स्थितं च शिष्यमब्रवीत्—'आयुष्मन्, उपानय कमण्डलुना पादोदकम्' इति । राजा त्वचिन्तयत्—'अलोहः खलु संयमनपाशः सौजन्यमभिजातानाम् । स्थाने खलु तत्रभवान्गुणानुरागी ग्रहवर्मा बहुशो वर्णितवानस्य गुणान्' इति । प्रकाशं चावभाषे—'भगवन्, दर्शनपुण्यानुगृहीतस्य मम पुनरुक्त इवायमार्यप्रयुक्तः प्रतिभात्यनुग्रहः । चक्षुष्प्रमाणप्रसादस्वीकृतस्य च परकरणमिवासनादिदानोपचारचेष्टितम् । अतिभूमिर्भूमिरेवासनं भवादृशां पुरः सम्भाषणामृताभिषेकप्रक्षालितसकलवपुषश्च मे प्रदेशवृत्तिः । पाद्यमप्यपार्थकम् । आसतां भवन्तो यथासुखम् । आसीनोऽहम्' इत्यभिधाय क्षितावेवोपाविशत् ।

'अलंकारो हि परमार्थतः प्रभवतां प्रश्रयातिशयः, रत्नादिकस्तु शिलाभारः' इत्याकलय्य पुनः पुनरभ्यर्थ्यमानोऽपि यदा न प्रत्यपद्यत पार्थिवो वचनं तदा स्वमेवासनं पुनरपि भेजे भदन्तः । भूपतिमुखनलिननिहितनिभृतनयनयुगलनिगडनिश्चलीकृतहृदयश्च स्थित्वा कांचित्कालकलां कलिकालकल्मषकालुष्यमिव क्षालयन्नमलाभिर्दन्तमयूखमालाभिर्मूलफलाभ्यवहारसम्भवमुद्वमन्निव च परिमलसुभगं विकचकुसुमपटलपाण्डुरं लतावनमवादीत्—'अद्यप्रभृति न केवलमयमनिन्द्यो वन्द्योऽपि प्रकाशितसत्सारः संसारः । किं नाम नालोक्यते जीवद्भिरद्भुतं येन रूपमचिन्तितोपनतमिदं दृक्पथमुपगतम् । एवंविधैरनुमीयन्ते जन्मान्तरावस्थितसुकृतानि हृदयोत्सवैः । इहापि जन्मनि दत्तमेवास्माकममुना तपःक्लेशेन फलमसुलभदर्शनं दर्शयता देवानां प्रियम् । आ तृप्तेः पीतममृतमीक्षणाभ्याम् । जातं निरुत्कण्ठं मानसं निर्वृत्तिसुखस्य । महद्भिः पुण्यैर्विना न विश्राम्यन्ति सज्जने त्वादृशि दृशः । सुदिवसः स यस्मिञ्जातोऽसि । सा सुजाता जननी या सकलजीवलोकजीवितजनकमजनयदायुष्मन्तम् । पुण्यवन्ति पुण्यान्यपि तानि येषामसि परिणामः । सुकृततपसस्ते परमाणवो ये तव परिगृहीतसर्वावयवाः । तत्सुभगं सौभाग्यमाश्रितोऽसि येन । भव्यः स पुरुषभावो भवत्यवस्थितो यः । यत्सत्यं मुमुक्षोरपि मे पुण्यभाजमालोक्य पुनः श्रद्धा जाता मनुजजन्मनि । नेच्छद्भिरप्यस्माभिर्दृष्टः कुसुमायुधः । कृतार्थमद्य चक्षुर्वनदेव-

१ 'अतिभूमिरेव भवादृशाम्' अ-क. २ 'कालकक्ष्याम्' ब.

तानाम् । अद्य सफलं जन्म वनपादपानां येषामसि गतो गोचरम् । अमृतमयस्य भवतो वचसां माधुर्यं कार्यमेव । अस्य त्वीदृशे शैशवे विनयस्योपाध्यायं ध्यायन्नपि न सम्भावयामि । भुवि सर्वथा शून्य आसीदजाते दीर्घायुषि गुणग्रामः । धन्यः स भूभृद्यस्य वंशे मणिरिव मुक्तामयः सम्भूतोऽसि । एवंविधस्य च पुण्यवतः कथंचित्प्राप्तस्य केन प्रियं समाचराम इति पारिप्लवं चेतो नः । सकलवनचरसार्थसाधारणस्य[1] कन्दमूलफलस्य गिरिसरिदम्भसो वा के वयम् । अपरोपकरणीकृतस्तु कायकलिरयमस्माकम् । सर्वस्वमवशिष्टमिष्टातिथ्याय । स्वायत्ताश्च विद्यन्ते विद्याविन्दवः कतिचित् । उपयोगं तु न प्रीतिर्विचारयति । यदि च नोपरुणद्धि कश्चित्कार्यलवमरक्षणीयाक्षरं वा कथनीयं तत्कथयतु भवाञ्छ्रोतुमभिलषति हृदयं सर्वमिदं नः । केन कृत्यातिभारेण भव्यो भूषितवान्भूमिमेतामभ्रमणयोग्याम् । कियदवधिर्वायं शून्याटवीपर्यटनक्लेशः कल्याणराशेः । कस्माच्च सन्तप्तरूपेव ते तनुरियमसन्तापार्हा विभाव्यते' इति ।

राजा तु सादरतरमब्रवीत्—'आर्य, दर्शितसंभ्रमेणानेन मधुरसविसरमसृतमिव[2] हृदयह्लादिकरमनवरतं वर्षता वचसैव ते सर्वमनुष्ठितम् । धन्योऽस्मि यदेवमभ्यर्हितमनुपचरणीयमपि मान्यो मन्यते माम् । अस्य च महावनभ्रमणपरिक्लेशस्य कारणमवधारयतु मतिमान् । मम हि विनष्टनिखिलेष्टबन्धोर्जीवितानुबन्धस्य निबन्धनमेकैव यवीयसी स्वसावशेषा[3] । सापि भर्तुर्वियोगाद्वैरिपरिभवभयाक्रमन्ती कथमपि विन्ध्यवनमिदम्, अशुभशबरबलबहुलम्, अगणितगजकुलकलिलम्, अपरिमितमृगपतिशरभभयम्, उरुमहिषमुषितपथिकगमनम्, अतिनिशितशरकुशपरुषम्, अवटशतविषममविशत् । अतस्तामन्वेष्टुं[4] वयमनिशं निशिनिशि च सततमिमामटवीमटामः । न चैनामासादयामः । कथयतु च गुरुरपि यदि कदाचित्कुतश्चिद्वने चरतः श्रुतिपथमुपगता तद्वार्ता' इति ।

अथ तच्छ्रुत्वा जातोद्वेग इव भदन्तः पुनरभ्यधात्—'धीमन्, न खलु कश्चिदेवंरूपो वृत्तान्तोऽस्मानभ्युपगतवान् । अभाजनं हि वयमीदृशानां प्रियाख्यानोपायनानां भवताम्[5] ।' इत्येवं भाषमाण एव तस्मिन्नकस्मादागत्यापरः शमिनि वयसि वर्तमानः संभ्रान्तरूप इव पुरस्तादुपरचिताञ्जलिर्जातकरुणः प्रक्षरितचक्षुर्भिक्षुरभाषत—'भगवन्भदन्त, महत्करुणं वर्तते । बालैव बलवद्व्यसनाभिभूता भूतपूर्वापि कल्याणरूपा स्त्री शोकवेगविवशा वैश्वानरं विशति । सम्भावयतु तामप्रोषितप्राणां भगवान् । अभ्युपपद्यतां समुचितैः समाश्वासनैः । अनुपरतपूर्वं कृमिकीटमपि दुःखितं दयाराशेरार्यस्य गोचरगतम्' इति ।

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१ 'सार्थासाधारणस्य' ब. २ 'विसरं धृतमिव हृदय-' ब. ३ 'अवशेषात्' ब. ४ 'अयोगादतस्ताम्' ब. ५ 'भवतम्' ब.

राजा तु जातानुजाशङ्कः सोदर्यास्नेहाच्चान्तर्द्रुत इव दुःखेन दोदूयमानहृदयः कथमपि गद्गदिकागृहीतकण्ठो विकलवाग्बाष्पायमाणदृष्टिः पप्रच्छ—"पाराशरिन्, कियद्दूरे सा योषिदेवंजातीया जीवेद्वा कालमेतावन्तमिति। पृष्टा वा त्वया 'कासि, कस्यासि, कुतोऽसि, किमर्थं वनमिदमभ्युपगतासि, विशसि च किंनिमित्तमनलम्' इत्यादितः प्रभृति कार्त्स्न्येन कथ्यमानमिच्छामि श्रोतुं कथमार्यस्य गता गोचरमाकारतो वा कीदृशी" इति।

तथाभिहितस्तु भूभुजा भिक्षुराचचक्षे—'महाभाग, श्रूयताम्। अहं हि प्रत्यूषस्येवाद्य वन्दित्वा भगवन्तमनेनैव गिरिनदीरोधसा सैकतसुकुमारेण यदृच्छया विहृतवानतिदूरम्। एकस्मिंश्च वनलतागहने गिरिनदीसमीपभाजि भ्रमरीणामिव हिमहतकमलाकरकातराणां रसितं सार्यमाणानामतितारतानवर्तिनीनां वीणांतन्त्रीणामिव झांकारमेकतानं नारीणां रुदितमधृतिकरमतिकरुणमाकर्णितवानस्मि। समुपजातकृपश्च गतोऽस्मि तं प्रदेशम्। दृष्टवानस्मि च दृषत्खण्डखण्डिताङ्गुलिगलल्लोहितेन च पार्ष्णिप्रविष्टशरशलाकाशल्यशूलसङ्कोचितचक्षुषा चाध्वनीनश्रमश्वयथुनिश्चलचरणेन च स्थाणवव्रणव्यथितगुल्फबद्धभूर्जत्वचा च वातखुडखेदखञ्जजङ्घाजातज्वरेण च पांसुपाण्डुरपिण्डिकेन च खर्जूरजूटजटाजर्जरितजानुना च शतावरीविदारितोरुणा च विदारीदारिततनुदुकूलपल्लवेन चोत्कटवंशविटपकण्टककोटिपाटितकञ्चुककर्पटेन च फललोभालम्बितानम्रबदरीलताजालकैरुत्कण्टकैरुल्लिखितसुकुमारकरोदरेण च कुरङ्गशृङ्गोत्खातैः कन्दमूलफलैः कदर्थितबाहुना च ताम्बूलविरहविरसमुखखण्डितकोमलामलकीफलेन च कुशकुसुमाहतिलोहितानां श्वयतां[2]मक्ष्णां लेपीकृतमनःशिलेन च कण्टकिलतालूनालकलेशेन च केनचित्किसलयोपपादितातपत्रकृत्येन केनचित्कदलीदलव्यजनवाहिना केनचित्कमलिनीपलाशपुटगृहीताम्भसा केनचित्पाथेयीकृतमृणालपूलिकेन केनचिच्चीनांशुकदशाशिक्यनिहितनालिकेरकोशकलशीकलितरसालतैलेन[3], कतिपयावशेषशोकविक्लव[4]कलामूककुब्जवामनवधिरबर्बराविरलेनावलानां चक्रवालेन परिवृताम्, आपत्कालेऽपि कुलोद्गतेनेवामुच्यमानां प्रभालेपिना लावण्येन, प्रतिबिम्बितैरासन्नवनलताकिसलयैः सरसैर्दुःखक्षतैरिवान्तःपटलीक्रियमाणकायाम्, कठोरदर्भाङ्कुरक्षतक्षारिणा क्षतजेनानुसरणालक्तकेनेव रक्तचरणाम्, उन्नालेनान्यतरनारीधृतेनारविन्दिनीदलेन कृतच्छायमपि विच्छायं मुखमुद्वहन्तीम्, आकाशमपि शून्यतयातिशयानाम्, मृण्मयीमिव निश्चेतनतया, मरुन्मयीमिव निश्वाससम्पदा, पावकमयीमिव सन्तापसन्तानेन, सलिलमयीमिवास्रप्रस्रवणेन, वियन्मयीमिव निरवलम्बनतया, तडिन्मयीमिव पारिप्लवतया, शब्दमयीमिव

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१ 'वर्णांतन्त्रीणाम्' ब. २ 'श्वयथ्युमता—' ब. ३ 'कलितसरलतैलेन' ब. ४ 'विकलमूक' अ-क.

परिदेवितवाणीबाहुल्येन, मुक्तमुक्तांशुकरत्नकुसुमकनकपत्राभरणां कल्पलतामिव महावने पतिताम्, परमेश्वरोत्तमाङ्गपातदुर्ललिताङ्गीं गङ्गामिव गां गताम्, वनकुसुमधूलिधूसरितपादपल्लवाम्, प्रभातचन्द्रमूर्तिमिव लोकान्तरमभिलपन्तीम्, निजजलमोक्षकदर्थितदर्शितधवलायतनेत्रशोभाम्, मन्दाकिनीमृणालिनीमिव परिम्लायमानाम्, दुःसहरविकिरणसंस्पर्शखेदनिमीलितां कुमुदिनीमिव दुःखेन दिवसं नयन्तीम्, दग्धदशाविसंवादितां प्रत्यूषप्रदीपशिखामिव क्षामक्षामां पाण्डुवपुषम्, पार्श्ववर्तिवारणाभियोगरक्ष्यमाणां वनकरिणीमिव महाह्रदे निमग्नाम्, प्रविष्टां वनगहने ध्याने च, स्थितां तरुतले मरणे च, पतितां धात्र्युत्सङ्गे महानर्थे च, दूरीकृतां भर्त्रा सुखेन च, विरेचितां श्रमणेनायुषा च, आकुलां केशकलापेन मरणोपायेन च, विवर्णितामध्वधूलिभिरङ्गवेदनाभिश्च, दग्धां चण्डातपेन वैधव्येन च, धृतमुखीं पाणिना मौनेन च, गृहीतां प्रियसखीजनेन मन्युना च, तथा च भ्रष्टैर्बन्धुभिर्विलासैश्च, मुक्तेन श्रवणयुगलेनात्मना च, परित्यक्तैर्भूषणैः सर्वारम्भैश्च, भग्नैर्वलयैर्मनोरथैश्च, चरणलग्नाभिः परिचारिकाभिर्दर्भाङ्कुरसूचीभिश्च, हृदयविनिहितेन चक्षुषा प्रियेण च, दीर्घैः शोकश्वसितैः केशैश्च, क्षीणेन वपुषा पुण्येन च, पादयोः पतन्तीभिर्वृद्धाभिरश्रुधाराभिश्च, स्वल्पावशेषेण परिजनेन जीवितेन च, अलसामुन्मेषे, दक्षामश्रुमोक्षे, सन्ततां चिन्तासु, विच्छिन्नामाशासु, कृशां काये, स्थूलां श्वसिते, पूरितां दुःखेन, रिक्तां सत्त्वेन, अध्यासितामायासेन, शून्यां हृदयेन, निश्चलां निश्चयेन, चलितां धैर्यात्, अपि च वसतिं व्यसनानाम्, आधानमाधीनाम्, अवस्थानमनवस्थानाम्, आधारमधृतीनाम्, आवासमवसादानाम्, आस्पदमापदाम्, अभियोगमभाग्यानाम्, उद्वेगमुद्वेगानाम्, कारणं करुणायाः, पारं[3] परायत्तताया योषितम्। चिन्तितवानस्मि च चित्रमीदृशीमप्याकृतिमुपतापाः स्पृशन्तीति। सा तु समीपगते मयि तदवस्थापि सबहुमानमानतमौलिः प्रणतवती। अहं तु प्रबलकरुणाप्रेर्यमाणस्तामालपितुकामः पुनः कृतवान्मनसि—कथमिव महानुभावामेनामामन्त्रये। 'वत्से' इत्यतिप्रणयः, 'मातः' इति चाटु, 'भगिनि' इत्यात्मसम्भावना, 'देवि' इति परिजनालापः, 'राजपुत्रि' इत्यस्फुटम्, 'उपासिके' इति मनोरथः, 'स्वामिनि' इति भृत्यभावाभ्युपगमः, 'भद्रे' इतीतरस्त्रीसमुचितम्, 'आयुष्मति' इत्यवस्थायामप्रियम्, 'कल्याणिनि' इति दशायां विरुद्धम्, 'चन्द्रमुखि' इत्यमुनिमतम्, 'बाले' इत्यगौरवोपेतम्, 'आर्ये' इति जरारोपणम्, 'पुण्यवति' इति फलविपरीतम्, 'भवति' इति सर्वसाधारणम्। अपि च 'कासि' इत्यनभिजातम्, 'किमर्थं रोदिषि' इति दुःखकारणस्मरणकारि, 'मा रोदीः' इति शोकहेतुमनपनीय न शोभते, 'समाश्वसिहि' इति किमाश्रित्य, 'स्वागतम्' इति यातयामम्, 'सुखमास्यते' इति मिथ्या। इत्येवं

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१ '०धवलायित०' ब. २ 'गहनं ध्यानं च' अ-क. ३ 'पदं परायत्तयलताया' ब.

चिन्तयत्येव मयि तस्मात्क्षणादुत्थायान्यतरा योषिदार्यरूपेव शोकविक्लवा समुपसृत्य कतिपयपलितशारं शिरो नीत्वा महीतलमतुलहृदयसन्तापसूचकैरश्रुबिन्दुभिश्चरणयुगलं दहन्ती ममातिकृपणैरक्षरैश्च हृदयमभिहितवती—'भगवन्, सर्वसत्त्वानुकम्पिनी प्रायः प्रव्रज्या । प्रतिपन्नपरदुःखक्षपणदीक्षादक्षाश्च भवन्ति सौगताः । करुणाकुलगृहं च भगवतः शाक्यमुनेः शासनम् । सकलजनोपकारसज्जा सज्जनता जैनी । परलोकसाधनं च धर्मो मुनीनाम् । प्राणरक्षणाच्च न परं पुण्यजातं जगति गीयते जनेन । अनुकम्पाभूमयः प्रकृत्यैव युवतयः किं पुनर्विपदभिभूताः । साधुजनश्च सिद्धक्षेत्रमार्त[1]वचसाम् । यत इयं नः स्वामिनी मरणेन[2] पितुरभावेन भर्तुः प्रवासेन च भ्रातुः भ्रंशेन च शेषस्य बान्धववर्गस्यातिमृदुहृदयतयानपत्यतया च निरवलम्बना, परिभवेन च नीचारातिकृतेन प्रकृतिमनस्विनी, अमुना च महाटवीपर्यटनक्लेशेन कदर्थितसौकुमार्या, दग्धदैवदत्तैरेवंविधैर्बहुभिरुपर्युपरि व्यसनैर्विक्लवीकृतहृदया, दारुणं दुःखमपारयन्ती सोढुं निवारयन्तमनतिक्रान्तपूर्वं स्वप्नेऽप्यवगणय्य गुरुजनमनुनयन्तीरखण्डितप्रणया नर्मस्वपि समवधीर्य प्रियसखीर्विज्ञापयन्तमशरणमश्रुव्याकुलनयनमपरिभूतपूर्वं मनसापि[3] परिभूय भृत्यवर्गमग्निं प्रविशति । परित्रायताम् । आर्योऽपि तावदसह्यशोकापनयनोपायोपदेशनिपुणां व्यापारयतु वाणीमस्याम्' इति चातिकृपणं व्याहरन्तीमहमुत्थाप्योद्विग्नतरः शनैरभिहितवान्—'आर्ये, यथा कथयसि तथा अस्मद्गिरामगोचरोऽयमस्याः पुण्याशयायाः शोकः । शक्यते चेन्मुहूर्तमात्रमपि त्रातुमुपरिष्टान्न व्यर्थेयमभ्यर्थना भविष्यति । मम हि गुरुरपर इव भगवान्सुगतः समीपगत एव । कथिते मयास्मिन्वृत्तान्ते नियतमागमिष्यति परमदयालुः । दुःखान्धकारपटलभिदुरैश्च सौगतैः सुभाषितैः स्वकैश्च दर्शितनिदर्शनैर्नानागमगुरुभिर्गिरां कौशलैः कुशलशीलामेनां प्रबोधपदवीमारोपयिष्यति' इति । तच्च श्रुत्वा 'त्वरतामार्यः' इत्यभिदधाना सा पुनरपि पादयोः पतितवती । सोऽहमुपगत्य त्वरमाणो व्यतिकरमिममध्यतिकरमशरणं कृपणबहुयुवतिमरणमतिकरुणमत्रभवते गुरवे निवेदितवान्' इति ।

अथ भूभृद्भिक्षवं समवधार्य तद्भाषितमश्रुमिश्रितमश्रुतेऽपि स्वसुर्नाम्नि निश्चीकृतमना मन्युना सर्वाकारसंवादिन्या दशयैव दूरीकृतसन्देहो दग्ध इव सोदर्यावस्थाश्रवणेन श्रवणयोः श्रमणाचार्यमुवाच—'आर्य, नियतं सैवेयमनार्यस्यास्य जनस्यातिकठिनहृदयस्यातिनृशंसस्य मन्दभाग्यस्य भगिनी भागधेयैरेतामवस्थां नीता निष्कारणवैरिभिर्वराकी विदीर्यमाणं मे हृदयमेवं निवेदयति' इत्युक्त्वा तमपि श्रमणमभ्यधात्—'आर्य, उत्तिष्ठ। दर्शय क्वासौ।

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१ 'आर्यवचसाम्' ब. २ 'मरणेन च मातुः प्रवसनेन च पितुरभावेन च भर्तुः परलोकगमनेन च भ्रातुर्भ्रंशेन च' ब. ३ 'अशरणम्' ब.

यतस्व प्रभूतप्राणिपरित्राणपुण्योपार्जनाय । यामः । यदि कथंचिज्जीवन्तीं सम्भावयामः' इति भाषमाण एवोत्तस्थौ ।

अथ समग्रशिष्यवर्गानुगतेनाचार्येण तुरगेभ्यश्चावतीर्य समस्तेन सामन्तलोकेन पश्चादाकृष्यमाणाश्वीयेनानुगम्यमानः पुरस्ताच्च तेन शाक्यपुत्रीयेण प्रदिश्यमानवर्त्मा पद्भ्यामेव तं प्रदेशमविरलैः पदैः पिबन्निव प्रावर्तत । क्रमेण च समुपगतः शुश्राव लतावनान्तरितस्य मुमूर्षोर्महतः स्त्रैणस्य तत्कालोचितानेकप्रकारानालापान्—'भगवन्धर्म, धाव शीघ्रम् । क्वासि कुलदेवते । देवि धरणि, धीरयसि न दुःखितां दुहितरम् । क्व नु खलु प्रोषिता पुष्पभूतिकुटुम्बिनी लक्ष्मीः । अनाथां नाथ मुखरवंश्य विविधाधिविधुरां वधूं विधवां विबोधयसि किमिति नेमाम् । भगवन्, भक्तजने संज्वरिणि सुगत सुप्तोऽसि । राजधर्म पुष्पभूतिभवनपक्षपातिन्, उदासीनीभूतोऽसि कथम् । त्वय्यपि विपद्बान्धव विन्ध्य वन्ध्योऽयमञ्जलिबन्धः । मातर्महाटवि, रटन्तीं न शृणोषीमा[1]मापत्पतिताम् । पतङ्ग, प्रसीद पाहि पतिव्रतामशरणाम् । प्रयत्नरक्षित कृतघ्न चारित्रचण्डाल, न रक्षसि राजपुत्रीम् । किमवधृतं लक्षणैः । हा देवि दुहितृस्नेहमयि यशोमति, मुषितासि दग्धदैवदस्युना । देव, दुहितरि दह्यमानायां नापतसि प्रतापशील, शिथिलीभूतमपत्यप्रेम । महाराज राज्यवर्धन, न धावसि मन्दीभूता भगिनीप्रीतिः । अहो निष्ठुरः प्रेतभावः । व्यपेहि पाप पावक स्त्रीघातनिर्घृण, ज्वलन्न लज्जसे । भ्रातर्वात, दासी तवास्मि । संवादय द्रुतं देवीदाहं देवाय दुःखितजनार्तिहराय हर्षाय । नितान्तनिःशूक शोकश्वपाक, सकामोऽसि । दुःखदायिन्वियोगराक्षस, तुष्टोसि । विजने वने कमाक्रन्दामि, कस्मै कथयामि, कमुपयामि शरणम्, कां दिशं प्रतिपद्ये, करोमि किमभागधेया । गान्धारि, गृहीतोऽयं लतापाशः । पिशाचि मोचनिके, मुञ्च शाखाग्रहणकलहम् । कलहंसि, हंसि किमतः[2]परमुत्तमाङ्गम् । मङ्गलिके, मुक्तगलं किमद्यापि रुद्यते । सुन्दरि, दूरीभवति सखीसार्थः । स्थास्यसि कथमिवाशिवे शवशिबिरे शबरिके । सुतनु, तनूनपाति पतिष्यसि त्वमपि । मृणालकोमले मालावति, म्लानासि । मातर्मातङ्गिके, अङ्गीकृतस्त्वयापि मृत्युः । वत्से वत्सिके, वत्स्यसि [4]कथमनभिप्रेते प्रेतनगरे । नागरिके, गरिमाणमागतास्यनया स्वामिभक्त्या । विराजिके, विराजितासि राजपुत्रीविपदि जीवितव्ययव्यवसायेन । भृगुपतनाभ्युद्यमभागाभिज्ञे भृङ्गारधारिणि, धन्यासि । केतकि, कुतः पुनरीदृशी [5]सुस्वामिनी । मेनके, जन्मनि जन्मनि देवीदास्यमेव ददातु देवो देहं दहन्दहनः । विजये वीजय कृशानुम् । सानुमति, नमतीन्दीवरिका दिवं गन्तुकामा । कामदासि, देहि दहनप्रदक्षिणावकाशम् । विचरिके, विरचय वह्निम् । विकिर किरातिके कुसुमप्रकरम् । कुररिके, कुरु

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१ 'यतः सुप्रभूतप्राण०' अ–क. २ 'शृणोपि मामापत०' ब. ३ 'किमपरमुत्त०' ब. ४ 'कथनमसि–' अ–ब. ५ 'स्वस्वामिनी' ब.

कुरुबककोरकाचितां चिताम् । चामरं चामरग्राहिणि गृहाण । पुनरपि कण्ठे मर्षयितव्यानि नर्मदे नर्मनिर्मितानि निर्मर्यादहसितानि । भद्रे सुभद्रे, भद्रमस्तु ते परलोकगमनम् । अग्रामीणगुणानुरागिणि ग्रामेयिके, गच्छ सुगतिम् । वसन्तिके, अन्तरं प्रयच्छ । आपृच्छते छत्रधारी देवि देहि दृष्टिम् । इष्टा तव जहाति जीवितं विजयसेना । सेयं मुक्तिका मुक्तकण्ठमारटति निकटे नाटकसूत्रधारी । पादयोः पतति ते ताम्बूलवाहिनी बहुमता राजपुत्रि पत्रलता । कलिङ्गसेने, अयं पश्चिमः परिष्वङ्गः पीडय निर्भरमुरसा माम् । असवः प्रवसन्ति वसन्तसेने । मञ्जुलिके, मार्जयसि कतिकृत्वः सुदुःसहदुःखसहस्रास्रदिग्धं दग्धचक्षुरिदं रोदिषि कियदाश्लिष्य च माम् । निर्माणमीदृशं प्रायशो यशोधने । धीरयस्यद्यापि किं मां माधविके । केयमवस्था संस्थापनानाम् । गतः कालः कालिन्दि सखीजनानुनयाञ्जलीनाम् । उन्मत्तिके मत्तपालिके, कृताः पृष्ठतः प्रणयिनीप्रणिपातानुरोधाः । शिथिलय चकोरवति चरणग्रहणं ग्रहिणि । कमलिनि, किमनेन पुनः पुनर्दैवोपालम्भेन । न प्राप्तं चिरं सखीजनसङ्गमसुखम् । आर्ये महत्तरिके तरङ्गसेने नमस्कारः । सखि सौदामिनि, दृष्टासि । समुपनय हव्यवाहनार्चनकुसुमानि कुमुदिके । देहि चितारोहणाय रोहिणि हस्तावलम्बनम् । अम्ब धात्रि, धीरा भव । भवन्त्येवंविधा एव कर्मणां विपाकाः पापकारिणीनाम् । आर्यचरणानामयमञ्जलिः । परः परलोकप्रयाणप्रणामोऽयं मातः । मरणसमये कस्माल्लवलिके हलहलको वलीयानानन्दमयो हृदयस्य मे । हृष्यन्त्युच्चरोमाञ्चमुञ्चि किमङ्गीकृत्याङ्गानि । वामनिके, वामेन मे स्फुरितमक्ष्णा । वृथा विरमसि वयस्य वायस वृक्षे क्षीरिणि[1] क्षणे क्षणे क्षीणपुण्यायाः पुरः । हरिणि, हेषितमिव हयानामुत्तरतः । कस्येदमातपत्रमुच्चमत्र पादपान्तरेण प्रभावति विभाव्यते । कुरङ्गिके, केन सुगृहीतनाम्नो नाम गृहीतमस्तमयमार्यस्य । देवि, दिष्ट्या वर्धसे देवस्य हर्षस्यागमनमहोत्सवेन ।' इत्येतच्च श्रुत्वा सत्वरमुपससर्प । ददर्श च मुह्यन्तीमग्निप्रवेशायोद्यतां राजा राज्यश्रियम् । आललम्बे च मूर्च्छामीलितलोचनाया ललाटं हस्तेन तस्याः ससंभ्रमम् ।

अथ तेन भ्रातुः प्रेयसः प्रकोष्ठबद्धानामोषधीनां रसविसरमिव प्रत्युज्जीवनक्षमं क्षरता वमतेव पारिहार्यमणीनामचिन्त्यं प्रभावममृतमिव नखचन्द्ररश्मिभिरुद्गिरता बध्नतेव चन्द्रोदयच्युतशिशिरशीकरं चन्द्रकान्तचूडामणिं मूर्धनि मृणालमयाङ्गुलिनेवातिशीतलेन निर्वापयता दह्यमानं हृदयं प्रत्यानयतेव कुतोऽपि जीवितमाह्लादकेन हस्तसंस्पर्शेन सहसैव समुन्मिमील राज्यश्रीः । तथा चासम्भावितागमनस्याचिन्तितदर्शनस्य सहसा प्राप्तस्य भ्रातुः स्वप्नदृष्टदर्शनस्येव कण्ठे समाश्लिष्य तत्कालाविर्भावनिर्भरेणाभिभूतसर्वात्मना दुःखसम्भारेण निर्दयं नदीमुखप्रणालाभ्यामिव मुक्ताभ्यां स्थूलप्रवाहमुत्सृजन्ती

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१ 'प्लक्षवृक्षे' ब.

वाष्पवारि विलोचनाभ्याम् 'हा तात, हा अम्ब, हा सख्यः' इति व्याहरन्ती मुहुर्मुहुरुच्चैस्तरां च, समुद्भूतभगिनीस्नेहसद्भावभारभावितमन्युना मुक्तकण्ठमतिचिरं विक्रुश्य 'वत्से, स्थिरा भव त्वम्' इति भ्रात्रा करस्थगितमुखी समाश्वास्यमानापि, 'कल्याणिनि, कुरु वचनमग्रजस्य गुरोः' इत्याचार्येण याच्यमानापि, 'देवि, न पश्यसि देवस्यावस्थाम् । अलमतिरुदितेन' इति राजलोकेनाभ्यर्थ्यमानापि, 'स्वामिनि, भ्रातरमवेक्षस्व' इति परिजनेन विज्ञाप्यमानापि, 'दुहितः, विश्रम्य पुनरारटितव्यम्' इति निवार्यमाणापि बान्धववृद्धाभिः, 'प्रियसखि, कियद्रोदिषि । तूष्णीमास्स्व । दृढं दूयते देवः' इति सखीभिरनुनीयमानापि, चिरसम्भावितानेकदुःखनिवहनिर्वहणवाष्पोत्पीडपीड्यमानकण्ठभागा, प्रभूतमन्युभारभरितान्तःकरणा करुणं [1]काहलेन स्वरेण कालमतिदीर्घं रुरोद । विगते च मन्युवेगे वह्नेः समीपादाक्षिप्य भ्रात्रा नीता निकटवर्तिनि तरुतले निषसाद ।

शनैराचार्यस्तु तथा हर्षं इति विज्ञाय विवर्धितादरः सुतरां मुहूर्तमिवातिवाह्य निभृतसंज्ञाज्ञापितेन शिष्येणोपनीतं नलिनीदलैः स्वयमादाय नम्रो मुखप्रक्षालनायोदकमुपनिन्ये । नरेन्द्रोऽपि सादरं गृहीत्वा प्रथममनवरतरोदनाताम्रं चिरप्रवृत्ताश्रुजलजालं रक्तपङ्कजमिव स्वसुश्चक्षुरक्षालयत्पश्चादात्मनः । प्रक्षालितमुखशशिनि च महीपाले सर्वतो निःशब्दः सम्बभूव सकलो लिखित इव लोकः । ततो नरेन्द्रो मन्दमन्दमब्रवीत्स्वसारम्—'वत्से, वन्दस्वात्रभवन्तं भदन्तम् । एष ते भर्तुर्हृदयं द्वितीयमस्माकं च गुरुः' इति । राजवचनात्तु राजदुहितरि पतिपरिचयश्रवणोद्वातेन पुनरानीतनेत्राम्भसि नमन्त्यामाचार्यः प्रयत्नरक्षितागतवाष्पाम्भःसम्भारभज्यमानधैर्यार्द्रलोचनः किंचित्परावृत्तनयनो दीर्घं निशश्वास । स्थित्वा च क्षणमेकं प्रदर्शितप्रश्रयो मृदुवादी मधुरया वाचा व्याजहार—'कल्याणराशे, अलं रुदित्वातिचिरम् । राजलोको नाद्यापि रोदनान्निवर्तते । क्रियतामवश्यकरणीयः स्नानविधिः । स्नात्वा च गम्यतां तामेव भूयो भुवम्' इति ।

अथ भूपतिरनुवर्तमानो लौकिकमाचारमाचार्यवचनं चोत्थाय स्नात्वा गिरिसरिति सह स्वस्रा तामेव भूमिमयासीत् । तस्यां च सपरिजनां प्रथममाहितावधानः पार्श्ववर्ती परवतीं शुचा पतिपिण्डप्रदर्शितप्रयत्नप्रतिपन्नाभ्यवहार[2]करणां भगिनीमभोजयत् । अनन्तरं च स्वयमाहारस्थितिमकरोत् । भुक्तवांश्च बन्धनात्प्रभृति विस्तरतः स्वसुः कान्यकुब्जाद्गौडसंभ्रमं गुप्तितो गुप्तनाम्ना कुलपुत्रेण निष्कासनं निर्गतायाश्च राज्यवर्धनमरणश्रवणं श्रुत्वा चाहारनिराकरणमनाहारपराहततायाश्च विन्ध्याटवीपर्यटनखेदं जातनिर्वेदायाः पावकप्रवेशोपक्रमणं यावत्सर्वमश्लक्ष्णोद्धयतिकरं परिजनतः । ततः सुखासीनमेकत्र तरुतले विविक्तभुवि भगिनीद्वितीयं दूरस्थितानुजीविजनं राजान-

१ 'करुणकाहलेन' अ-क. २ '०हारकारणाम्' ब.

माचार्यः समुपसृत्य शनैरसांचक्रे। स्थित्वा च कंचित्कालांशं लेशतो वक्तुमुपचक्रमे—'श्रीमन्, आकर्ण्यताम्। आख्येयमस्ति नः किंचित्—

अयं हि यौवनोन्मादात्परिभूय भूयसीर्भार्या यौवनावतारतरलतरास्तारा-राजो रजनीकर्णपूरः पुरुहूतपुरोधसो धिषणस्य पुरंध्रीं धर्मपत्नीं पत्नीयन्नतितरलस्तारां नामापजहार। नाकतश्च पलायांचक्रे। चकितचकोरलोचनया तया सहातिकामया सर्वाकाराभिरामया रममाणो रमणीयेषु देशेषु चचार। चिराच्च कथंचित्सर्वगीर्वाणवाणीगौरवाद्गिरां पत्युः पुनरपि प्रत्यर्पयामास ताम्। हृदये त्वनिन्धनमदह्यत विरहाद्दुरारोहायास्तस्याः सततम्।

एकदा तु शैलादुदयादुदयमानो विमले वारिणि वारुणालयस्य संक्रान्त-मात्मनः प्रतिबिम्बं विलोकितवान्। दृष्ट्वा च तदा सस्मार सस्मरः स्मेरगण्ड-स्थलस्य ताराया मुखस्य। मुमोच च मन्मथोन्मादमथ्यमानमानसः स्वःस्थो-ऽप्यस्वस्थः स्थवीयसः पीतसकलकुमुदवनप्रभाप्रवाहधवलताराभ्यामिव लोचनाभ्यां बाष्पवारिबिन्दून्। अथ पततस्तानुदन्वति समस्तानेवाचेमुर्मुक्ता-शुक्तयः। तासां च कुक्षिकोषेषु मुक्ताफलीभूतानवाप तान्कथमपि रसातल-निवासी वासुकिर्नाम विषमुचामीशः। स च तैर्मुक्ताफलैः पातालतलेऽपि तारागणमिव दर्शयद्भिरेकावलीमकल्पयत्। चकार च मन्दाकिनीति नाम तस्याः। सा च भगवतः सोमस्य सर्वासामोषधीनामधिपतेः प्रभावादत्यन्त-विषघ्नी हिमामृतसम्भवत्वाच्च स्पर्शेन सर्वसत्त्वसन्तापहारिणी बभूव। यतः स तां सर्वदा विषोष्मशान्तये वासुकिः पर्यधत्त।

समतिक्रामति च कियत्यपि काले कदाचित्तामेकावलीं तस्मान्नागराजा-न्नागार्जुनो नाम नागैरेवानीतः पातालतलं भिक्षुरभिक्षत लेभे च। निर्गत्य रसातलात्त्रिसमुद्राधिपतये सातवाहननाम्ने नरेन्द्राय सुहृदे स ददौ ताम्। सा चास्माकं कालेन शिष्यपरम्परया कथमपि हस्तमुपगता। यद्यपि च परिभव इव भवति भवादृशां दत्रिम उपचारस्तथाप्योषधिबुद्ध्या बुद्धिमता सर्वसत्त्वराशिरक्षाप्रवृत्तेन रक्षणीयशरीरेणायुष्मता विषरक्षापेक्षया गृह्यताम्।' इत्यभिधाय भिक्षोरभ्याशवर्तिनश्चीवरपटान्तसंयतां मुमोच तामेकावलीं मन्दाकिनीम्।

उन्मुच्यमानाया एव यस्याः प्रभालेपिनि लब्धावकाशे विशदमहसि महीयसि विसर्पति रश्मिमण्डले युगपद्धवलायमानेषु दिङ्मुखेषु मुकुलितल-तावधूत्कण्ठितैरामूलाद्विकसितमिव तरुभिः, अभिनवमृणाललुब्धैर्धावितमिव धुतपक्षपुटपटलधवलितगगनं वनसरसीहंसयूथैः, स्फुटितमिव भरवशविशी-र्यमाणधूलिधवलैर्गर्भभेदसूचितसूचीसञ्चयशुचिभिः केतकीवाटैः, उद्दलितद-लदन्तुराभिः प्रबुद्धमिव कुमुदिनीभिः, विधुतसितसटाभारभरितदिक्चक्रैश्च

१ 'विमद' अ—क. २ 'उद्दलित—' ब.

लितमिव केसरिकुलैः, प्रहसितमिव सितदशनांशुमालालोकलिप्यमानवनं वनदेवताभिः, विकसितमिव शिथिलितकुसुमकोशकेसराट्टहासनिरङ्कुशं काशकाननैः, भ्रान्तमिव संभ्रमभ्रमितबालपल्लवपरिवेशश्वेतायमानैश्चमरीकदम्बकैः, प्रसृतमिव स्फायमानफेनिलतरलतरतरङ्गोद्गारिणा गिरिनदीपूरेण, अपरतारागणलाभमुदितेनोदितमिव विकचमरीचिचक्राक्रान्तककुभा पूर्णचन्द्रेण, प्रक्षालित इव दावानलधूलिधूसरितदिगन्तो दिवसः, पुनरिव धौतान्यश्रुजलक्लिष्टानि नारीणां मुखानि ।

राजा तु मांसलैस्तस्याः संमुखैर्मयूखैराकुलीक्रियमाणं मुहुर्मुहुरुन्मीलयन्निमीलयंश्च चक्षुः कथमपि प्रयत्नेन ददर्श सर्वाशापूर्णीं पङ्क्तीकृतामिव दिङ्नागकरशीकरसंहतिम्, घनमुक्तां शारदीमिव लेखीकृतां ज्योत्स्नाम्, प्रकटपदकचिह्नां सञ्चारणवीथीमिव बालेन्दोर्निश्चलीभूतां सप्तर्षिमालामिव हस्तमुक्ताम्, अभिभूतसकलभुवनभूषणभूतिप्रभावामैशानीमिव शशिकलाम्, धवलतागुणपरिगृहीतां कान्तिमिव निर्गतां क्षीरराशेः, अनेकमहामहीभृत्परम्परागतां गङ्गामिव दुर्गतिहराम्, अनवरतस्फुरिततरलांशुकां पुरःसरपताकामिव महेश्वरभावागमस्य, घनसारशुक्लां दन्तपङ्क्तिमिवाभिमुखस्येश्वरस्य, वरमनोरथपूरणसमर्थां स्वयंवरस्रजमिव भुवनश्रियः, निजकरपल्लवावरणदुर्लक्ष्यां चक्षूरागविहसतिकामिव वसुधायाः, मन्त्रकोपसाधनप्रवृत्तस्याक्षमालामिव राजधर्मस्य, समुद्रालङ्कारभूतां संख्यालेख्यपट्टिकामिव कुबेरकोशस्य । पश्यंश्चैतां विस्मयमाजगाम मनसा सुचिरम् । आचार्यस्तु तामुद्धृत्य बबन्ध बन्धुरे स्कन्धभागे भूपतेः । अथ नरपतिरपि प्रीतिमुपदर्शयन्प्रत्यवादीत्—'आर्य, रत्नानामीदृशानामनर्हाः प्रायेण पुरुषाः । तपःसिद्धिरियमार्यस्य देवताप्रसादो वा । के च वयमिदानीमात्मनोऽपि किमुत ग्रहणस्य प्रत्याख्यानस्य वा । दर्शनात्प्रभृति प्रभूतगुरुगुणगणहृतेन हृदयेन परवन्तो वयम् । सङ्कल्पितमिदमा मरणादार्योपयोगाय शरीरम् । अत्र कामचारो वः कर्तव्यानाम्' इति ।

समतिक्रान्ते च कियत्यपि काले गते चैकावलीवर्णनालापे लोकस्यानन्तरं लब्धविश्रम्भा राज्यश्रीस्ताम्बूलवाहिनीं पत्रलतामाहूयोपांशु किमपि कर्णमूले शनैरादिदेश । दर्शितविनया च पत्रलता पार्थिवं व्यज्ञापयत्—देव, देवी विज्ञापयति न स्मराम्यार्यस्य पुरः कदाचिदुच्चैर्वचनमपि । कुतो विज्ञापनम् । इयं हि शुचामसह्यतां व्यापारयन्ती हतदैवदत्तादेशा शिथिलयति विनयम् । अबलानां हि पतिरपत्यं वावलम्बनम् । उभयविकलानां तु दुःखानलेन्धनायमानं प्राणितमशालीनत्वमेव केवलम् । आर्यागमनेन च

१ 'लोम' ब. २ 'प्रभावामिवैशानीम्' ब. ३ 'असह्यतां...हतदैवदत्ता च दशा' ब. ४ 'देव०' अ.

कृतोऽपि प्रतिहतो मरणप्रयत्नः । अतः काषायग्रहणाभ्यनुज्ञयानुगृह्यतामय-मपुण्यभाजनं जनः' इति । जनाधिपस्तु तदाकर्ण्य तूष्णीमेवावातिष्ठत ।

अथाचार्यः सुधीरमभ्यधात्—'आयुष्मति, शोको हि नाम पर्यायः पिशाचस्य रूपान्तरमाक्षेपस्य तारुण्यं तमसो विशेषणं विषस्यानन्तकः प्रेतनगरनायकः । अयमनिर्वृतिधर्मा दहनः । अयमक्षयो राजयक्ष्मा । अयमलक्ष्मीनिवासो जनार्दनः । अयमपुण्यप्रवृत्तः क्षपणकः । अयमप्रतिबोधो निद्राप्रकारः । अयमनलसधर्मा सन्निपातः । अयमशिवसहचरो विनायकः । अयमबुधसेवितो ग्रहवर्गः । अयमयोगसमुत्थो ज्योतिःप्रकारः । अयं स्नेहाद्वायुप्रकोपः, मानसादग्निसम्भवः, आर्द्रभावाद्रजःक्षोभः, रसादभिशोषः, रागात्कालपरिणामः । तदस्याजस्रस्राविणो हृदयमहाव्रणस्य बहुलदोषान्धकारलब्धप्रवेशप्रसरस्य प्राणतस्करस्य शून्यताहेतोर्महाभूतग्रामघातकस्य सकलविग्रहक्षपणदक्षस्य दोषचक्रवर्तिनः कार्श्यश्वासप्रलापोपद्रवबहुलस्य दीर्घरोगस्यासह्यस्य सकललोकक्षयधूमकेतोर्जीवितापहारदक्षस्याक्षणरुचेरनभ्रवज्रपातस्य स्फुरदनवद्यविद्याविद्युदुद्द्योतमानानि गहनग्रन्थग्रन्थिगूढगर्भग्रहणगम्भीराणि भूरिकाव्यकथाकठोराणि बहुशास्त्रोद्वहनबृहन्ति विदुषामपि हृदयानि नालं सोढुमापातं किमुत नवनवमालिकाकुसुमकोमलानां सरसबिसतन्तुदुर्बलकमबलानां हृदयम् ।

एवं सति सत्यव्रते, वद किमत्र क्रियते, कतम उपालभ्यते, कस्य पुर उच्चैराक्रन्द्यते, हृदयदाहि दुःखं वा ख्याप्यते । सर्वमक्षिणी निमील्य सोढव्यममूढेन मर्त्यधर्मणा । पुण्यवति, पुरातन्यः स्थितय एताः केन शक्यन्तेऽन्यथाकर्तुम् । संसरन्त्यो नक्तंदिवं द्राघीयस्यो जन्मजरामरणघटनघटीयन्त्रराजिरज्जवः पञ्चजनानाम् । पञ्चमहाभूतपञ्चकुलाधिष्ठितान्तःकरणव्यवहारदर्शननिपुणाः सर्वंकषा विषमा धर्मराजस्थितयः । क्षणमपि क्षममाणा गलन्त्यायुष्कलाकलनकुशला निलये निलये कालनालिकाः । जगति सर्वजन्तुजीवितोपहारपातिनी सञ्चरति झटिति चण्डिका यमाज्ञा । रटन्त्यनवरतमखिलप्राणिप्रयाणप्रकटनपटवः प्रेतपतिपटहाः । प्रतिदिशं पर्यटन्ति पेटकैः प्रतिपुरं प्रतप्तलोहलोहिताक्षाः कालकूटकान्तिकालकायाः कालपाशपाणयः कालपुरुषाः । प्रतिभवनं भ्रमन्ति भीषणकिङ्करकरघट्टितयमघण्टापुटपटुटांकारभयङ्कराः सर्वसत्त्वसङ्घसंहरणाय घोराघातघोषणाः । दिशि दिशि वहन्ति बहुचिताधूमधूसरितप्रेतपतिपताकापट्टपतितगृध्रदृष्टयः शोककृतकोलाहलाकुलकुटुम्बिनीविकीर्णकेशकलापशबलशवशिबिकासहस्रसङ्कुलाः किलकिलायमानश्मशानशिविरशिवाशावकाः परलोकावसथपथिकसार्थप्रस्थानविशिखावीथयः । सकललोककवलावलेहलम्पटा बहला बहंलिहा लेढि लोहिताचिता चिताङ्गारकाली कालरात्रीजिह्वा जीवितानि जीविनाम् । तृप्तिमशिक्षिता च

१ 'अतिशोषः' ब.

भगवतः सर्वभूतभुजो बुभुक्षा मृत्योः। अतिद्रुतवाहिनी चानित्यतानदी। क्षणिकाश्च महाभूतग्रामगोष्ठ्यः। रात्रिषु भङ्गुराणि गात्रयन्त्रपञ्जरदारूणि देहिनाम्। अशुभशुभावेशविवशा विशरारवः शरीरनिर्माणपरमाणवः। छिदुरा जीवबन्धनपाशतन्त्रीतन्तवः। सर्वमात्मनोऽनीश्वरं विश्वं नश्वरम्। एवमवधृत्य नात्यर्थमेवार्हसि मेधाविनि मृदुनि मनसि तमसः प्रसरं दातुम्। एको हि प्रतिसंख्यानक्षण आधारीभवति धृतेः। अपि च दूरगतेऽपि हि शोके नन्विदानीमपेक्षणीय एवायं ज्येष्ठः पितृकल्पो भ्राता भवत्या गुरुः। इतरथा को न बहु मन्येत कल्याणरूपमीदृशं सङ्कल्पमत्रभवत्याः काषाय-ग्रहणकृतम्। अखिलमनोज्वरप्रशमनकारणं हि भगवती प्रव्रज्या। ज्यायः खल्विदं पदमात्मवताम्। महाभागस्तु भिनत्ति मनोरथमधुना। यदयमा-दिशति तदेवानुष्ठेयम्। यदि भ्रातेति यदि ज्येष्ठ इति यदि वत्सल इति यदि गुणवानिति यदि राजेति सर्वथा स्थातव्यमस्य नियोगे।' इत्युक्त्वा व्यरंसीत्।

उपरतवचसि च तस्मिन्निजगाद नरपतिः—'आर्यमपहाय कोऽन्य एव-मभिदध्यात्। अनभ्यर्थितदैवनिर्मिता हि विषमविपदवलम्बनस्तम्भा भवन्तो लोकस्य। स्नेहार्द्रमूर्तयो मोहान्धकारध्वंसिनश्च धर्मप्रदीपाः। किंतु प्रणयप्र-दानदुर्ललिता दुर्लभमपि मनोरथमतिप्रीतिरभिलपति। धीरस्यापि धार्ष्ट्य-मारोपयति हृदयलघिमलङ्घितमतिवल्लभत्वम्। युक्तायुक्तविचारशून्यत्वाच्च शालीनमपि शिक्षयन्ति स्वार्थतृष्णाः प्रागल्भ्यम्। अभ्यर्थनाया रक्षन्ति च जलनिधय इव मर्यादामार्याः। दत्तमेव च शरीरमिदमनभ्यर्थितेन प्रथममेवा-तिथ्याय माननीयेन भवता मह्यम्। अतः किंचिदर्थये भदन्तम्–इयं नः स्वसा बाला च बहुदुःखखेदिता च सर्वकार्यावधीरणोपरोधेनापि यावल्लाल-नीया नित्यम्। अस्माभिश्च भ्रातृवधापकारिरिपुकुलप्रलयकरणोद्यतस्य बाहो-र्विधेयैर्भूत्वा सकललोकप्रत्यक्षं प्रतिज्ञा कृता। पूर्वावमाननाभिभवमसह-मानैरर्पित आत्मा कोपस्य। अतो नियुङ्क्ष्व कियन्तमपि कालमात्मानमार्यो-ऽपि कार्ये मदीये। दीयतामतिथये शरीरमिदम्। अद्यप्रभृति यावदयं जनो लघयति प्रतिज्ञाभारमाश्वासयति च तातविनाशदुःखविक्लवाः प्रजाः, ताव-दिमामत्रभवतः कथाभिश्च धर्म्याभिः, कुशलप्रतिबोधविधायिभिरुपदेशैश्चार[१]-जोभिः, शीलोपशमदायिनीभिश्च देशनाभिः, क्लेशप्रहाणहेतुभूतैश्च तथागतैर्द-र्शनैः, अस्मत्पार्श्वोपयायिनीमेव प्रतिबोध्यमानामिच्छामि। इयं तु ग्रहीष्यति मयैव समं समाप्तकृत्येन काषायाणि। अर्थिजने च किमिव नातिसृजन्ति महान्तः। सुरनाथमात्मास्थिभिरपि यावत्कृतार्थमकरोद्दैर्योदधिर्दधीचः। मु-निनाथोऽप्यनपेक्षितात्मस्थितिरनुकम्पेति कृत्वा कृपावानात्मानं वठरसत्त्वेभ्यः कतिकृत्वो न दत्तवान्। अतः परं भवन्त एव बहुतरं जानन्ति।' इत्युक्त्वा तूष्णींबभूव भूपतिः।

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१ 'पात्र' अ-क. २ '०विधायिनीभिरुपदेशैश्च दूरापसारितरजोभिः' ब.

भूयस्तु बभाषे भदन्तः—'भव्या न द्विरुच्चारयन्ति वाचम्। चेतसा प्रथममेव प्रतिग्राहिता गुणास्तावकाः कायबलिमिमाम्। अमुना जनेनोपयोगस्तु निरुपयोगस्यास्य लघुनि गुरुणि वा कृत्ये गुणवदायत्तः' इति। अथ तथा तस्मिन्नभिनन्दितप्रणये प्रीयमाणः पार्थिवस्तत्र तामुषित्वा विभावरीमुपसि वसनालङ्कारादिप्रदानपरितोषितं विसर्ज्य निर्घातमाचार्येण सह स्वसारमादाय प्रयाणकैः कतिपयैरेव कटकमनुजाह्नवि निविष्टं प्रत्याजगाम।

तत्र च राज्यश्रीप्राप्तिव्यतिकरकथां कथयत एव प्रणयिभ्यो रविरपि ततार गगनतलम्। बहलमधुपङ्कपिङ्गलः पङ्कजाकर इव सञ्चुकोच चक्रवाकवल्लभो वासरः। प्रकीर्णानि नवरुधिररसारुणवर्णानि लोकालोकजूंषि यजूंषीव कुपितयाज्ञवल्क्यवक्त्रवान्तानि निजवपुषि पूषा पापमूंषि पुनरपि सञ्जहार जालकानि रोचिषाम्। क्रमेण च समुपोह्यमानमांसलरागरोचिष्णुरुष्णांशुः, उष्णीपबन्धसहजचूडामणिरिव वृकोदरकरपुटोत्पाटितः प्रत्यग्रशोणितशोणाङ्गरागरौद्रो द्रौणायनस्य, रुद्रभिक्षादानशौण्डपुरमथनमुक्तमुण्डशिरानाडिरुधिरपूरणशोणितकपिलः[1] कपालकर्पर इव च पैतामहः, पितृवधरुषितरामरागरचितः पृथुविकटकार्तवीर्यांसकूटकुट्टाककुठारतुण्डतष्टदुष्टक्षत्रियकण्ठकुहररुधिरकुल्याप्रणालसहस्रपूरितो ह्रद इव दूररोधी रौधिरः, भयनिगूढकरचरणमुण्डमण्डलाकृतिर्गुरुगरुडनखपञ्जराक्षेपक्षपणक्षिप्तक्षतजोक्षितो व्यसुर्विभावसुः,[2] कमठ इव च लोठ्यमानो नभसि, अरुणगर्भमांसपिण्डाण्ड इव च खण्डिमानमानीतो नियतकालातिपातदूयमानदाक्षायणीक्षिप्तः, धातुतट इव च सुमेरोरसुरवधाभिचारचरुपचनपिशुनः, शोणितक्काथकषायितकुक्षिरतिविसङ्कटः कटाह इव च बार्हस्पत्य:,सद्योगलितगजदानवदेहलोहितोपलेपभीषणो मुखमण्डलाभोग इव महाभैरवस्य मुहूर्तमदृश्यत। जलनिधिजलप्रतिबिम्बितरविबिम्बराजिभास्वराश्रावलम्बिनी गृहीतार्द्रमांसभारेव चाबभासे वासरावसानवेला वेतालनिभा। ज्वलत्संध्यारागरज्यमानजलप्रवाहः पुनरिव पुराणपुरुषपीवरोरुसम्पुटपिष्टमधुकैटभरुधिरपटलपाटलवपुरभवदधिपतिरर्णसाम्। अवसिते संध्यासमये समनन्तरमपरिमितयशःपानतृषिताय मुक्ताशैलशिलाचषक इव निजकुलकीर्त्या, कृतयुगकरणोद्यतायादिराजराजतशासनमुद्रानिवेश इव राज्यश्रिया, सकलद्वीपजिगीषाचलिताय श्वेतद्वीपदूत इव चायत्या, श्वेतभानुरुपानीयत निशया नरेन्द्रायेति॥

इति श्रीबाणभट्टकृतौ[3] हर्षचरितेऽष्टम उच्छ्वासः।

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१ 'पूरणकपिलः' अ—क. २ 'विभावसुकमठ इव' ब. ३ '०कृते' ब; 'श्रीचित्रभानुसूनुमहाकविचक्रचूडामणिश्रीबाणभट्टकृतौ श्रीहर्षचरिते महाकाव्ये विन्ध्याद्रिनिवेशनं नामाष्टम उच्छ्वासः सम्पूर्णः। समाप्तमिदं श्रीहर्षचरितमहाकाव्यम्' ब.

HARSHACHARITA

Uchchhvâsa IV

NOTES

For a brief analysis of the contents of the first three Uchchhvāsas, see Appendix A. In the third Uchchhvāsa Bāṇa narrated how Pushpabhûti, king of Sthāṇvîs'vara (modern Thanesar) and the ancestor of Emperor Harsha, made the friendship of a S'aiva ascetic Bhairavāchārya, how the latter presented a miraculous sword to the king, and how the king helped the ascetic in the practice of magic for attaining a divine form.

P. 1 Verse 1 The words योग and करग्रह have two meanings. The great even in dreams do not desire to employ deceitful tricks (योग) nor do they take कर (tribute). In these two respects they are distinguishable from others who become *Pati.* Husbands desire union with their wives and take the hand of their wives (at the time of marriage). Without these two (योग and करग्रहण) the great become the masters (पति) of the world by their mere name *i. e.* their very name is sufficient to bring to them the devoted allegiance of the world.

Verse 2 Construe विपुलेऽपि नृपवंशे सकल...कृत् पृथुप्रतिमः एक एव उत्पद्यते विपुलेऽपि गणाधिपस्य मुखे पृथुप्रतिमः एक एव दन्त इव. सकल...कृत् One who strikes terror in (the heart of) all kings. पृथुप्रतिमः—resembling the (ancient king) Pṛithu. Pṛithu was the son of वेन. Formerly the mountains were rebellious and covered the earth just as they pleased. As no corn grew, people became famished and prayed to Pṛithu for deliverance. He levelled the earth by casting away the mountains with his bow and made it fertile. So पृथु also was सकल...कृत् (as महीभृत् means 'mountain' also). See विष्णुपुराण I. 13 'तत उत्सारयामास शैलान् शतसहस्रशः। धनुष्कोट्या तदा वैन्यस्तेन शैलविवर्धिताः' ॥ 82. Compare कादम्बरी (p. 5 of P) 'वैन्य इव चापकोटिसमुत्सारितसकलारातिकुलाचलः'. गणाधिप is the god गणेश, one of whose names is एकदन्त. 'सुमुखश्चैकदन्तश्च कपिलो गजकर्णकः। लम्बोदरश्च विकटो विघ्ननाशो गणाधिपः ॥ धूम्रकेतुर्गणाध्यक्षो भालचंद्रो गजाननः॥' गणेशपुराण I chap. 92. पृथुः प्रतिमा यस्य (with दन्त) the size of which is great. प्रतिमा also means 'the part of an elephant's head between the tusks'. How Ganes'a became

एकदन्त is explained by the ब्रह्मवैवर्तपुराण. The story is:—'एकदा रहसि स्थितयोः पार्वतीपरमेश्वरयोर्द्वारपालत्वमङ्गीकृतं गजाननेन। एतस्मिन्नन्तरे परशुरामः शिवं द्रष्टुमागतः। शिवदर्शनोत्सुकस्यान्तर्जिगमिषोर्द्वाररोधे कृते गणपतिना सह तस्य तुमुलं युद्धमभवत्। परशुरामक्षिप्तेन परशुना च गजाननस्य एको दन्तो भग्नः'.

In these two verses the poet suggests the greatness of Harsha whose birth forms the principal topic of the fourth Uchchhvāsa.

अथ...राजवंशः The principal sentence is अथ तस्मात् पुष्पभूतेः राजवंशः निर्जगाम. There are five dependent clauses containing comparisons. It is to be noted that all the words in these five clauses except the उपमानपद्s apply also to राजवंश and पुष्पभूति (according to their respective cases). द्विज...क्षणात् as the navel lotus, the calix of which was resorted to of his own will by Brahmā, (springs) from विष्णु (पुण्डरीकेक्षण). द्विजवरेण ब्रह्मणा स्वेच्छया गृहीतः कोषः (कर्णिका) यस्य (स नाभिपद्मः). 'वा पुंसि पद्मं नलिनम्' इत्यमरः. In the Purāṇas Brahmā is represented as being born in a lotus which springs from the navel of विष्णु. Being स्वयम्भू, his birth must be said to be due to his own will. राजवंश also was द्विज... कोषः (द्विजवरैः ब्राह्मणश्रेष्ठैः स्वेच्छया गृहीतः कोषः यस्य). The kings of पुष्पभूति's line allowed learned Brahmins to take from their treasury as much as they liked. पुष्पभूति was पुण्डरीकेक्षण (कमलनयन). Dr. Buhler (E. I. I. p. 68) says that पुष्यभूति must have been the name of the king (after the constellation of पुष्य) and that the Mss. make little distinction between य and प. लक्ष्मी...रत्नाकरात् as the series of (14) jewels, chief of which was लक्ष्मी, (sprang) from the ocean. लक्ष्मीः पुरःसरा यस्य. This refers to the churning of the ocean, for which see विष्णुपुराण I. 9 and रामायण I. 44. राजवंश was favoured by लक्ष्मी (prosperity) and पुष्पभूति was रत्नाकर (रत्नानां आकरः mine of jewels, *i. e.* possessed all the best things in the world). गुरु...स्थानात् as the assembly of planets mostly consisting of Jupiter (गुरु), mercury (बुध), Venus (कवि), the moon (कलावत्), the sun (तेजस्विन्) and Mars (भूनन्दन) comes up from the mount in the east. गुरु...प्रायः (with राजवंशः) means 'mostly consisting of teachers, wise men, poets, artists (कलावत्), brave men and princes' (भूनन्दन). According to ancient Hindu astronomy there were nine ग्रहs (including the sun). उदयस्थानात् the sun, the moon and the planets were supposed to rise from a mountain in the east, more often called उदयगिरि. But for श्लेष, the word उदयस्थान is used here. कला 'digits

of the moon'; 'the 64 arts, such as painting, dancing &c.' पुष्पभूति was the source of prosperity (उदयस्थान) to गुरुबुध०. महा...प्रभावात् as the ocean fit for bearing the great burden sprang from the might of the Sagaras (sons of सगर). By महाभार may be meant विष्णु who sleeps on the ocean or the reference may be to the ocean's keeping the earth inviolate. When the sacrificial horse of सगर was stolen away by इन्द्र, his sixty thousand sons dug the whole earth. The void thus created was filled by the rush of the Ganges brought from heaven by भगीरथ, descendant of सगर. राजवंश was महा...योग्यः (fit to bear the great responsibility of protecting the world). पुष्पभूति was सगरप्रभाव (सगरस्य इव प्रभावः यस्य). दुर्जय...शूरात् as the हरिवंश which comprises Vishṇu (दुर्जय) and Balarāma (sprang) from शूर. दुर्जयः बलश्च ताभ्यां सनाथः. दुर्जय is given as one of the thousand names of विष्णु in the अनुशासनपर्व (महाभारत 13.149.96 समावर्तो निवृत्तात्मा दुर्जयो दुरतिक्रमः). शूर was a descendant of यदु and grandfather of कृष्ण. राजवंशः दुर्जयेन बलेन सैन्येन सनाथः. पुष्पभूति was brave (शूर).

P. 1 यसा...राजानः. The principal sentence is यस्मात् अजायन्त राजानः. Syntax requires that यस्मात् must be taken with राजवंशः. But it would be better to take it with पुष्पभूतेः, if the sense of what follows be carefully considered. Here again there are numerous dependent clauses containing comparisons. अविनष्ट...मुखात् As the creations of beings, rendered glorious by (the existence of) धर्म in its unimpaired state, are produced in the beginning of the Kṛita age. अविनष्टः (सकलः) धर्मः तेन धवलाः. According to ancient Hindu ideas, in the कृतयुग धर्म existed in its fullest splendour and there was not a trace of अधर्म. In each of the other three युगs (त्रेता, द्वापर and कलि) धर्म decreased by one quarter, and अधर्म increased by one quarter in an ascending scale. 'चतुष्पात्सकलो धर्मः सत्यं चैव कृते युगे। नाधर्मेणागमः कश्चिन्मनुष्यान्प्रति वर्तते॥ इतरेष्वागमाद्धर्मः पादशस्त्ववरोपितः। चौरिकानृतमायाभिर्धर्मश्चापैति पादशः॥' मनु० I. 81–82. The kings (राजानः) were also rendered glorious by the fact that in their regime धर्म was never on the wane. कृतं संस्कृतं मुखं यस्य (goes with यस्मात्). प्रतापेन (by light; by valour) आक्रान्तं भुवनं यैः. तेजोनिधेः (from the sun; from the राजवंश that is the centre of bravery). विग्रहेण व्याप्तानि दिङ्मुखानि यैः that covered the quarters with their bodies (with गिरयः); that filled the world with their battles (with राजानः). भूभृत्प्रभवात् from ब्रह्मा who is the creator of mountains (with गिरयः); from that which is the source of kings. Mountains had at first

wings and they went where they pleased. The reading भूभृत्प्रवरात् would mean 'from the best of mountains (हिमकर); from the best of kings'. The latter meaning is unsuitable if we take यस्मात् as referring to राजवंश. धर...क्षमा capable of bearing the earth (applies to both दिग्गजाः and राजानः). There are eight guardian elephants of the quarters. They are supposed to support the earth. 'कमठकुलाचलदिग्गजफणिपतिविधृतापि चलति वसुधेयम्' भर्तृहरि. On the birth of the दिग्गजs from ब्रह्मकर, the हस्त्यायुर्वेद of पालकाप्य tells us 'सूर्यस्याण्डकपाले द्वे समानीय प्रजापतिः । हस्ताभ्यां परिगृह्यादौ सप्त सामान्यगायत ॥ गायतो ब्रह्मणस्तस्य समुत्पन्ना मतङ्गजाः । chap I. 218–219 (Anand. ed). ब्रह्मकरात् from that which produces ब्रह्म *i. e.* learning (with यस्मात्). 'वेदस्तत्त्वं तपो ब्रह्म' इत्यमरः. पातुम् to drink (with जलधराः); to protect (with राजानः). घनागमः वर्षाकालः तस्मात्. घनः (दृढः) आगमः (sacred knowledge) यस्य or यस्मिन् (with यस्मात्). इच्छा...यिनः applies to both तरवः and राजानः. कल्पतरु was one of the five trees of Paradise. 'पञ्चैते देवतरवो मन्दारः पारिजातकः । सन्तानः कल्पवृक्षश्च पुंसि वा हरिचन्दनम् ॥'. नन्दनात् from the garden of Indra; from that which gladdened. सर्व...धरात् as the various forms in the universe having for their substrata all the beings spring from Hari. सर्वभूतानि आश्रयाः येषाम् (with प्रकाराः); सर्वभूतानामाश्रयाः that gave shelter to all beings (with राजानः). विश्वस्य रूपाणि तेषां प्रकाराः. श्रीधरात् (with यस्मात्) that was possessed of prosperity.

P. 1 l. 16—**P. 2** l. 13 तेषु...सम्पदा. तेषु—supply राजसु. उदपादि 3rd sing. Aorist of पद् with उद्. हूण...केसरी a very lion to the deer in the form of the Hûṇas. हूणाः एव हरिणाः तेषां केसरी. Huns—This is a name given to several peoples:—(1) the Huns who invaded the Roman Empire between 372–453 A. D. and were most formidable under Attila; (2) the White Huns or Ephthalites who troubled Persia from 420 to 557 A. D.; they are probably the सितहूणs mentioned by वराहमिहिर (बृहत्संहिता 11.61); (3) the Hûṇas who invaded India about the same period. See the Mandasor stone inscription of यशोधर्मन् (C. I. III p. 146) and the Bhitari stone pillar inscription of स्कन्दगुप्त (C. I. III p. 54) of whom it is said, 'हूणैर्यस्य समागतस्य समरे दोर्भ्यां धरा कम्पिता'. गुर्जरप्रजागरः—who caused loss of sleep (through fear) to the Gurjara king (*i. e.* king of Bhinmal in Rajputana). गान्धाराधिपः एव गन्धद्विपः तस्य कूटपाकलः. गान्धार was the country round modern Kandahar. गन्धद्विपः an elephant of the best type. यस्य गन्धं समाघ्राय न तिष्ठन्ति प्रतिद्विपाः । स वै गन्धगजो नाम नृपतेर्विजयावहः ॥. कूटपाकलः

is a fever which attacks elephants. The reading in the text is better than 'कूटहस्तिज्वरः पाकलः'. The हस्त्यायुर्वेद of पालकाप्य tells us that all the fevers of elephants are called पाकल and that there are ten varieties of them. See अध्याय 9, which is styled पाकलाध्याय. कूट is one of the varieties and it is the deadliest of all. पालकाप्य says that it is called [कूट because it kills elephants at once. 'तत्र गजस्याभीक्ष्णशो रूक्षान्नयवसकवलकुवलतिक्तकटुकषायलघुविषम-रूक्षवहन्नभोजनात्, अथवातिगुरुभारहरणतरणविलङ्घनात्कुप्यति अनिलः । तदात्म-कश्च कूटः । कूटो नामाशुघातनम् आशुघातनाद् द्विरदानाम् । तस्मात्कूटपाकलमाचक्ष्महे । तत्र श्लोकः । यथा हि हन्यात्कूटेन मृगशावं वनेचरः । तथा वातात्मको नागं हन्ति वै कूटपाकलः ॥'. The other reading would mean 'who was पाकल, that is a fever of elephants, working secretly'. This does not bring out the force and terror of the king's attack upon his enemies. Every fever (पाकल) is not equally dangerous to elephants. Compare 'अचिरेण वैकृतविवर्तदारुणः कलभं कठोर इव कूटपाकलः ॥' (मालतीमाधव I). लाट...चरः who steals (*i. e.* removes, renders nugatory) the skill of the king of Lāṭa (country about Broach *i. e.* Southern Gujerat). C and T translate 'a looter to the lawlessness of the Lāts.' This does not seem to be correct. मालवलक्ष्मीः एव लता तस्याः परशुः. मालव is modern Malva. प्रथितं (well-known) अपरनाम यस्य. The author means to say that प्रभाकरवर्धन had conquered the Huns, the Gurjaras &c. See Introduction. यो... धनानि who, the moment he was crowned, gave up wealth that sticks to the राज्याङ्गs (constituent elements of a state), as if it were dirt. One who bathes removes the dirt (मल m. n.) from his body (अङ्ग). In a coronation a king is bathed with the waters of sacred rivers and in commemoration of it money is distributed among Brahmins. राज्याङ्गानि सप्त 'स्वाम्यमात्यसुहृत्कोशराष्ट्र-दुर्गबलानि च । राज्याङ्गानि' इत्यमरः. यः...जीवितेन who felt ashamed even when others clung to life in the first rush of battle, life which is dear to the cowardly, as if it were grass held in the mouth. To hold grass in the mouth is a sign of defeat and abject submission. Note the Marathi proverb 'दांतीं तृण धरून'. It is only the chickenhearted that will cling to life and save it at the cost of self-respect. When the king's enemies submitted to him in battle, he felt ashamed at *their* abject submission to save life, which to the brave is as तृण. कातरवल्लभेन goes with both तृणेन and जीवितेन. करे धृतः धौतः असिः तस्मिन् प्रतिबिम्बितेन. समितिषु सहायेन that (reflection of self) was his (only) companion in battles. प्रधनेषु in battles. The idea is this:—When the king fought

with his enemies, he bent his bow for discharging arrows. In his bright sword-blade appeared the reflection of the king bending his bow. It appeared as if the king was helped by his reflection and even this made him uneasy (with the thought of having to receive another's help in battle). Further he was pained by the fact that his bow bent before his foes (though only for killing them). यो...खिद्यत there seems to be a pun, giving two opposite senses. यो मानी (proud) मानसेन अखिद्यत (was troubled by mind *i. e.* by the high soaring desires of his mind); यो मानी मानसे न अखिद्यत—who, proud as he was, was never troubled in mind (by difficulties). अन्तर्गताः अपरिमिताः रिपवः एव शल्यानि शङ्कवश्च तैः कीलिताम् nailed with the inserted (अन्तर्गत) points of darts in the form of numberless enemies in his empire. लक्ष्मी is said to be चंचल. But in his case it was निश्चल *i. e.* never left him. What is nailed becomes fixed. His sovereignty extended over many kings—his enemies whom he had subdued; so though they were like so many thorns in his side, yet they served the purpose of nails and made his sovereignty निश्चल. The reading in the text seems better than अन्तर्गताम्. Nails are inside; so the subdued kings were inside his empire. C and T take अन्तर्गत to mean 'dead' (with foes). यश्च...बहुधा who, by the numerous (पृथु) roads for the march (यात्रा) of his troops (दण्डः) as it were cut up the earth in many parts in all directions for the benefit of his servants, (roads) by which (*i. e.* in making which) the river-banks, pits, trees with luxuriant branches, clumps of grass, anthills and forests were levelled up. समीकृतानि सरित्तटाः अवटाः, विटपानामटवी (समूहः) तया युक्ताः तरवः, तृणानां गुल्माः (समूहाः), वल्मीकगिरयः, गहनानि (वनानि) च—यैः (०पथैः). The king's victorious armies marched in various directions and so roads had to be prepared for them or were made by the very fact of marching in large numbers. Rivers, banks, clumps of trees and grass, and hills and forests-these serve as boundaries to demarcate one province from another. But these were all removed by his armies. It was only the broad roads that separated the several provinces which the king apportioned among his own servants. See मनु० 8. 246—47 'सीमावृक्षांश्च कुर्वीत न्यग्रोधाश्वत्थकिंशुकान् । गुल्मान्वेणूंश्च विविधाञ्छमीवल्लीस्थलानि च । शरान् कुब्जकगुल्मांश्च तथा सीमा न नश्यति ॥.' याज्ञवल्क्य II. 151 'नयेयुरेते सीमानं स्थलाङ्गारतुषद्रुमैः । सेतुवल्मीकनिम्नास्थिचैत्याद्यैरुपलक्षिताम् ॥'. अलब्धं युद्धस्य दोहदं येन whose longing or thirst for battle was not gratified. यं चा...

प्रताप: the idea is—his prowess was so great that nobody dared oppose him; the result was that his desire to fight was never gratified and his own prowess in this way caused him uneasiness, as if it were the prowess of another. If anyone else had great prowess that would have been a source of trouble to him.

P. 2 यस्य च...प्रताप:—the principal sentence is यस्य प्रताप: निहत... पुरेषु पञ्च...मयो मूर्त इवादृश्यत—whose prowess appeared as if it had an embodied existence made up of the five great elements in the wives of the chieftains that were slain in opposing him. निहता: प्रतिसामन्ता: तेषां अन्त:पुराणि तेषु. By his prowess the princes that opposed him were killed and their wives' hearts burnt through anguish, their eyes shed tears, they waved deep sighs, they had earth on their bodies because they rolled on the ground through grief, they felt the world a void (शून्य), as their husbands were dead. The author fancies that प्रताप was identical with the effects it produced on the widows of the princes that were killed. As these effects were perceptible, he says प्रताप was मूर्त. The word क्ष्मा means 'the earth'. All visible bodies are made up of the five elements पृथ्वी (here the word क्ष्मा is used for a pun), अप्, तेज:, वायु and आकाश. क्ष्मा also means 'patience'. The women had to suffer. यस्य...लक्ष्मी:—The idea is:—The best of his servants that were near him (*i. e.* high officers of state) were endowed by him with so much wealth and splendour that they appeared like him. A reflection is generally seen in objects that are near (आसन्न) and bright like jewels &c. 'जातौ जातौ यदुत्कृष्टं तद्रत्नमभिधीयते.' यस्य...भवत् Here the words भूति, सिद्धि, वंश, उक्ति, कर have double meanings. प्रताप: अग्निरिव तेन; also प्रतापसदृश: अग्नि: तेन. Dissolve शौर्योष्मणा and असिधाराजलेन similarly. यस्य प्रता...भूति: अभवत् who had भूति (prosperity, ashes) by the fire of his prowess. He became prosperous by his prowess; fire produces भूति (ashes). Explain the following similarly. शौर्योष्मणा सिद्धि: he attained his objects by the heat of his bravery. सिद्धि also means 'cooking', which is effected by ऊष्मन् (heat). असि...वृद्धि: his family (वंश) prospered by the water of his sword-blade. वंश (bamboo) when watered grows. शस्त्र...रोक्ति: his manliness (पुरुषकार:) was proclaimed by the mouths of the wounds received by him from weapons. उक्ति (utterance) can be made only by the mouth (मुख). धनु...गृहीति:—he levied tribute by the scar made by the string of his bow *i. e.* fought his enemies with the bow, vanqu-

ished them and took tribute from them. By constantly wielding the bow his hands (कर) became hard and had scars, *i. e.* किण (corn) seized his hand. यश्च...मन्यत who looked upon enmity as a present, fight (विग्रह) as a blessing, the advent (आगम) of battle as a great festival. शत्रुं निधिदर्शनम् he regarded an enemy as the discovery of a treasure (because by conquering him, he would secure booty and tribute). अवस्क...वृद्धिम् a sudden attack as an auspicious event. वसुधारा—a stream of wealth. निरन्तरै...कृतयुगेन On account of the multitude of sacrificial posts that were erected close to each other it seemed as if the कृत age had put forth sprouts. The king performed numerous sacrifices, in each of which a यूप was required. There was thus a thick row of यूपs. In the कृतयुग also, people performed many sacrifices. Therefore it seemed as though कृतयुग, that had vanished (the present being कलियुग), had again come to life. दिक्षु...कलिना On account of the clouds of sacrificial smoke that spread in all directions, it seemed as if Kali had run away. Kali (being the age of sin and vice) is contemplated as dark; smoke is also dark. As the clouds of smoke were wafted hither and thither by the breeze, the poet fancies that it was Kali that was flying the country. सुधैः plastered with chunam; possessed of सुधा (nectar). स्वर्ग which is the abode of the gods has सुधा. सुरालयशिखरेषु उद्धूयमानैः (that were being tossed to and fro). The fluttering banners on the spires of temples resemble the leaves पल्लव) of trees shaken by the wind. धर्म is contemplated as white. बहि...ग्रामैः—the idea is:—the king erected, when he performed sacrifices, outside the villages, large (विकट) सभामण्डपs, सत्रमण्डपs, प्रपाम॰ and प्राग्वंशमण्डपs. It seemed as if the ग्रामs had given birth to them. We take मण्डप with each of the four. सभा is the hall where the sacrificer, the priests and other learned men meet. सत्र is the room where food is distributed to all. प्रपा (Marathi पाणपोई) where water is given to travellers &c. प्राग्वंश is a room to the east of the अग्निशाला to be occupied by the wife and the household of the sacrificer. 'प्राग्वंशो प्राग्घविर्गेहात्' on which क्षीरस्वामी remarks 'प्राग्वंशः पत्नीशालाख्योऽग्निशालायाः प्राग्यो भागः.' काञ्चनमयानि सर्वाणि उपकरणानि (materials, utensils) येषु. विशीर्णमिव मेरुणा as if मेरु had been shattered into pieces. The golden utensils were so many that it seemed as if मेरु had been broken up into pieces which were turned into utensils. मेरु is said to be the mountain of gold. 'मेरुः सुमेरुर्हेमाद्री रत्नसानुः सुरालयः' इत्यमरः. द्विजेभ्यो दीयमानैः.

P. 2 l. 14—P. 3 l. 2 तस्य च ... ललास. The principal sentence is तस्य च यशोमती नाम महादेवी प्राणानां...भूमिरभूत्. All the genitives from शङ्करस्य (l. 14) to महामुने: (l. 18) apply to the king also and all the nominatives in those clauses apply to यशोमती also. जन्मा...शङ्करस्य as पार्वती, who was called सती in her former life, was to S'iva. The queen was सती (पतिव्रता) and the king was शङ्कर (one who caused happiness). The word सती may also suggest (as the com. points out) that यशोमती was fair while पार्वती was श्यामा. दक्ष once celebrated a great sacrifice at which he did not invite his daughter सती nor her husband शिव. She went uninvited, but being greatly insulted, threw herself into the fire and perished. S'iva when he heard of this destroyed Daksha's sacrifice. सती was afterwards born as पार्वती. Compare कुमारसंभव I. 21. 'अथावमानेन पितु: प्रयुक्ता दक्षस्य कन्या भवपूर्वपत्नी। सती सती योगविसृष्टदेहा तां जन्मने शैलवधूं प्रपेदे॥'. बाण refers often to the story of दक्ष. See कादम्बरी 'दक्षाध्वरक्रियामिवोद्धतगणकचग्रहभयोपसेवितत्र्यम्बकाम्' (महाश्वेताम्). गृहीतं परस्य (विष्णो:) हृदयं वक्ष: यया—who rests on the bosom of विष्णु. Compare कादम्बरी 'उर:स्थलनिवाससंक्रान्तनारायणदेहप्रभाश्यामलितामिव श्रियम्' (p. 10–11 of P). The king was लोकगुरु (*i. e.* to be honoured by the world) and the queen was गृ...या (who had captivated the heart of the king). हृदय here means अन्त:करण and पर means 'the last.' There are four अन्त:—करणs of which चित्त is the last. गृहीतं परं हृदयं (चित्तं) यया. 'मनोबुद्धिरहङ्कारश्चित्तं करणमान्तरम्.' The reading गृहीतहृदया seems to be due to an effort to make good sense. बाण perhaps intended to suggest another sense also (by putting the word पर) *viz.* Lakshmî transfers her affections to many kings. स्फुरन्ती तरला तारका यस्या: the star of which is brilliant and twinkling (with रोहिणी); the pupil (तारका) of whose eye was bright and unsteady (with यशोमती). रोहिणी is said in mythology to be the special favourite of the moon out of his 27 wives (the नक्षत्रs). The king also was कलावत् (well-versed in the arts). सर्वलोक...प्रजापते:—ब्रह्मा desired to create all the beings and then they were produced. So the बुद्धि (thought) of ब्रह्मा is सर्वलोकजननी. The king was the lord of his subjects and the queen was like a mother to all her people. महा...नायकस्य—The Ganges springs from tha great mountain (हिमालय) and is looked upon as the queen of the ocean (the lord of rivers). The king was the lord of वाहिनी (an army) and यशोमती was born in the family of great kings. मान...तुरा clever in follow-

ing (the राजहंस) to the मानस lake. The मानस lake is said to be the native place of swans, where they are said to flock at the beginning of the monsoon. The king was a राजहंस (a swan among kings *i. e.* the best), while यशोमती was clever in acting according to the wishes of the king. सकल... धर्मस्य—त्रयी means वेदत्रयी (ऋग्वेद, यजुर्वेद and सामवेद). सकललोकैः अर्चिताः चरणाः यस्याः—(the three Vedas) the various schools of which are honoured by the people. The words चरण and शाखा are sometimes used as synonyms; sometimes चरण means 'शाखाध्येतृ' *i. e.* those who study a particular शाखा of the Veda, an ideal succession of teachers and pupils. This latter is the sense here. The king was धर्म incarnate and यशोमती was सकल ... चरणा (सकललोकेन वन्दितौ चरणौ यस्याः). दिवा ... महामुनेः—The great sage is वसिष्ठ here whose wife is अरुन्धती. अमुक्ता पार्श्वे स्थितिः यया—who always remains by his side. The star of अरुन्धती is always seen by the side of वसिष्ठ in the constellation of the Great Bear. अरुन्धती is regarded by the Indians as the type of conjugal fidelity and constancy and is pointed out to the bride by the bridegroom in marriage ceremonies. Note the high praise put by भवभूति in the mouth of जनक as regards अरुन्धती 'यया पूतंमन्यो निधिरपि पवित्रस्य महसः' (उत्तरराम॰ IV). The king was महामुनि (a राजर्षि) and the queen never left his side day and night. हंसमयी...प्रेम्णि (literally) in her gait she was mostly a swan, in her tones a cuckoo, in love for her husband a ruddy goose (चक्रवाक) *i. e.* she had the gait of a हंस, the sweet high—pitched tone of a cuckoo &c. परपुष्ट=कोकिल (also called परभृत). It was believed that cuckoos place their eggs in the nest of crows and thus have their young ones looked after by others. 'प्रागन्तरिक्षगमनात्स्वमपत्यजातमन्यैर्द्विजैः परभृताः खलु पोषयन्ति ॥' शाकुन्तल V. The चक्रवाक bird is supposed to be separated from its mate at the advent of night and is a type of abiding love. Even though separated merely by a lotus leaf it cries for its mate. मय is affixed in the sense of प्राचुर्य or विकार. 'तत्प्रकृतवचने मयट्' पा. 5. 4. 21 and 'मयड्वैतयोर्भाषामभक्ष्याच्छादनयोः' पा. 4. 3. 143. प्रावृण्म...विलासेषु In the fulness of पयोधर (breast, cloud) she was as if the rainy season, in playfulness she was as if wine. निधि...प्रसादेषु in the collection of wealth, she was a treasure, in (bestowing) favours she was a stream of wealth. कोषसंग्रह (1) amassing a rich treasure (2) having a calix (with कमल). फलदानेषु—the queen

gave what was desired by suppliants; flowers give rise to fruits. सन्ध्या°—people perform adoration (called सन्ध्यावन्दन) in the morning and evening; the queen was honoured by all people. चन्द्र...ष्मत्वे the moon and the queen had no ऊष्मन् (heat, pride of wealth). दर्पण...ग्रहणेषु a mirror takes in (*i. e.* reflects) every being; she drew (*i. e.* influenced by her goodness) all beings. सामुद्र...ज्ञानेषु In the knowledge of the character of others, she was the science of palmistry. समुद्र is supposed to be the author of the सामुद्रिकशास्त्र. परमा...व्याप्तिषु—The supreme spirit pervades everything; the queen could comprehend everything. According to the Vedānta, परमात्मन् (ब्रह्म) is everywhere and everything. Compare भगवद्गीता 'मया ततमिदं सर्वं जगदव्यक्तमूर्तिना.' स्मृति...वृत्तिषु Smṛitis, like that of मनु, lay down what is pure conduct (वृत्ति); her thoughts (वृत्ति) were pure or holy. अमृत...तृष्यत्सु she was full of अमृत (nectar, water) to the thirsty. निर्वृतिः bliss, happiness. वेतस... गुरुषु towards her elders, she was a वेतस (*i. e.* she was humble). वेतस is a symbol of humility. It bends when a flood sweeps down upon it. गोत्र...विलासानाम् she was the prosperity of the family of elegant gestures *i. e.* in her one could find the acme of fine gestures and dalliances. प्राय...स्त्रीत्वस्य she was as if the penance purity of womanhood. Penance purifies a sinful person. She had inherently the purity that comes of प्रायश्चित्त. आज्ञा... ध्वजस्य she was as if the fruition of the mandate of काम. She could have bewitched any one by her charms. व्युत्थान...रूपस्य she was as if the post-concentration consciousness of beauty. The idea is:—रूप had as if been in a समाधि (*i. e.* had given up moving about in the world); then रूप gave up its state of समाधि as a Yogin does and became conscious in the person of the queen. व्युत्थान means समाधिनिवृत्ति (cessation of the state of Yogic trance). For the meaning of व्युत्थान, note योगसूत्र III. 36 'ते समाधावुपसर्गा व्युत्थाने सिद्धयः' on which व्यासभाष्य says 'ते प्रतिभादयः समाहितचित्तस्योत्पद्यमाना उपसर्गास्तद्दर्शनप्रत्यनीकत्वात् । व्युत्थितचित्तस्योत्पद्यमानाः सिद्धयः'. C and T render the words as 'the Eureka of loveliness.' दिष्ट...रतेः she was as if the ovation of passion. दिष्टम् means 'fortune' (good or bad); here, good fortune. वृद्धि means congratulation; compare the use of the root वृध् in 'दिष्ट्या पुत्रमुखदर्शनेन भवान् वर्धते'. मनो...णीयकस्य she was the attainment of the desires of beauty. Beauty had been longing for a proper person to represent her and found the fulfilment of that longing in the

person of the queen. वंशो...रागस्य she was the root of the ancestry of love. As a family traces its ancestry back to some founder, so true love started with her and was then propagated through succeeding generations of loving women. The readings of B also make good sense. सर्ग...सौन्दर्यस्य she was the utmost limit of the creation of loveliness. In her loveliness found its perfection. आयति...यौवनस्य she was as if the majesty of youth. 'प्रभावेपि चायतिः' इत्यमरः. अनभ्र...वैदग्ध्यस्य she was the cloudless rain of intelligence. Rainfall requires clouds; hence rain without clouds is looked upon as an extraordinary thing, a wonder. Her intelligence was wonderful. अयशः...लक्ष्म्याः. लक्ष्मी is said to be चञ्चल. This bad name that लक्ष्मी had acquired was wiped off by the queen, in whom लक्ष्मी was स्थिर. Compare 'येन श्रियः संश्रयदोषरूढं स्वभावलोलेत्ययशः प्रमृष्टम्' रघु० VI. 41. यशः... चारित्रस्य she was the fulness of the fame of chastity. C and T translate 'goodness' bloom of beauty', which is not correct. सौभाग्य...पतेः she was Brahmā's creation of the atoms of beauty. The idea seems to be this:—By creating her, Brahmā created the परमाणुs of beauty; whenever he wants to create another lovely form he would draw upon her beauty (the परमाणुs). According to the Vais'eshika philosophy, from atoms the whole world is produced. शम...शान्तिरिव the quietude of quiescence. शमः is restraint of passions or of the mind. The idea is that even शम would derive शान्ति from her. Explain the remaining clauses similarly. आभिजात्यम् (अभिजातस्य भावः) high birth. संयमः restraint. धैर्यम्—steadiness (of mind). विभ्रमः sportive or amorous action. यशोमती—From the Sonpat seal we see that the name of हर्ष's mother was यशोमती and not यशोवती. See Introduction. प्राणानां भूमिः she was the centre of the life of the king, she was the very life of the king. विश्रामस्य भूमिः—the king confided everything to her. धर्मस्य भूमिः she was the source of the righteousness of the king. A wife is the source of धर्माचरण, as said by आपस्तम्ब 'धर्मप्रजासम्पत्तिः प्रयोजनं दारसंग्रहस्य.' No यज्ञ could be performed without her. See तैत्तिरीय ब्राह्मण III. 3. 3. 1 'अयज्ञो वा एष योऽपत्नीकः'. The महाभारत says that the wife is the source of त्रिवर्ग (धर्म, अर्थ and काम) 'अर्धं भार्या मनुष्यस्य भार्या श्रेष्ठतमः सखा। भार्या मूलं त्रिवर्गस्य भार्या मूलं तरिष्यतः॥' आदिपर्व 74.40. C and T render 'the centre of all creatures' love, confidence, duty and felicity'. This is not correct. अस्य=राज्ञः प्रभाकरवर्धनस्य. नरकजितः (1) of the conqueror of the demon नरक (i. e. of

विष्णु); (2) of the vanquisher of Hell. The king by his धर्माचरण had removed the possibility of going to Hell. लक्ष्मी is represented as resting on the bosom of Vishṇu. कृष्ण killed नरक who was the son of भूमि (the earth) and was king of प्राग्ज्योतिष; see विष्णुपुराण V. 29.

P. 3 ll. 3–8 निसर्गत...हृदयम्. उदये...कृतः at the rise of the sun (दिनकृत्). धवलेन कर्पटेन (piece of cloth) प्रावृतं शिरः यस्य. प्राङ्मुखः with his face towards the east. कुङ्कुममण्डलके in a circle that was smeared with saffron paste. C and T translate 'kneeling eastward upon the ground in a circle.' This is wrong. The king did not *kneel in a circle*. He had drawn up a circle with saffron paste on to which he put his offerings. पद्मराग—ruby (which is red in colour). स्व...ददौ he offered worship (अर्चा) with a bunch (षण्ड *m. n.*) of red lotuses that were reddened (अनुरक्त) by the sun, as if it (bunch) were his own heart devoted to the sun. सूर्ये अनुरक्तम् (हृदयम्); सूर्येण अनुरक्तम् (षण्डम्). The heart and the bunch of lotuses are both red and ०नुरक्त. जप्यम्—muttered prayer. शोभनं चरितं यस्य स सुचरितः· अपत्यहेतोः for the purpose of (securing) issue. प्राध्वम् *ind.* favourably, suitably. 'आनुकूल्यार्थके प्राध्वम्' इत्यमरः. Here it may be taken as an adjective of मन्त्रम् meaning 'favourable.' प्रयत restrained, devout. जञ्जपूकः one who mutters prayers. 'यजजपदशां यङः' पा. 3. 2. 166 (The affix ऊक is applied to the frequentative base of यज्, जप् and दश्. यायजूक, दन्दशूक, जञ्जपूक). मन्त्रमादित्यहृदयम्—आदित्यः हृदयं (रहस्यं) यस्य. The आदित्यहृदय is a well-known स्तोत्र declared by कृष्ण to अर्जुन (see बृहत्स्तोत्ररत्नाकर Nir. ed.). For some of the details given in the text, note the following from the स्तोत्र. 'वृत्तं वा चतुरस्रं वा लिप्तभूमौ न्यसेच्छुचिः । त्रिधा तत्र लिखेत्पद्ममष्टपत्रं सकर्णिकम् ॥ 99...सकेसराणि पद्मानि करवीराणि चार्जुन । रक्तचन्दनमिश्राणि कृत्वा वै ताम्रभाजने । धृत्वा शिरसि तत्पात्रं जानुभ्यां धरणीं स्पृशेत् ॥ 104–5.

P. 3 ll. 9–21 भक्त...तिष्ठत्. भक्तजनानां अनुरोधः (entreaty) तेन विधेयानि—influenced by the entreaties of their devotees. सितकरस्य (चन्द्रमसः) कराः तद्वत् सिता (शुभ्रा) सुधा (*chunam*) तया धवलस्य. द्वितीयशयने on a second couch. On the propriety of this, see the com. 'द्वितीयेत्यादिनास्य सदाचारनिष्ठोक्ता । उक्तं हि नाश्नीयाद्भार्यया साकं न च सुप्यात्तया समम् ॥'. See मनु० 'समानशयने चैव न शयीत तया सह ॥' IV. 40. शिश्ये—Perfect 3rd sing. of शी. परिणत...तिष्ठत्—the principal sentence is देवी यशोमती सहसैव 'आर्यपुत्र परित्रायस्व' इति भाषमाणा उदतिष्ठत्. परिण...श्यामायाम् when the night had reached its close. आसन्ना

(approaching) प्रभातवेला तया विलुप्यमानं लावण्यं यस्य. लिलंम्बिषमाणे (*loc. pr. p.* of the desiderative of लम्ब्) when (the moon) was declining (*lit.* about to hang down). सीदत् (sinking, waning) तेजः यस्य. तारकाणां ईश्वरः चन्द्रः. कराग्रैः स्पृष्टा कुमुदिनी तया प्रमोदः तस्मात् जन्म यस्य (with ०स्वेदे). कराग्र...पयसि when very cool drops of dew (अवश्यायः) were falling as if they were the perspiration of the moon (शशधरः) evoked by the joy of touching the night lotuses with the tips of his करs (rays, hands). The poets represent that when a young person intensely in love touches his sweetheart, he perspires. स्वेद is one of the eight सात्त्विकभावs. मधु... प्रदीपेषु when the lamps in the harem, being smitten (आहत *lit.* struck) by the breath of the sleeping beauties that were intoxicated by wine, flickered as if intoxication had been transferred to them. The lamps flickered owing to the breaths of sleeping women. The author represents this flickering as the staggering of intoxication. The lamps caught intoxication from the breath of women wafting the smell of wine. संक्रान्तः मदः येषु. राजनि—construe this with स्वपिति below. विमल...तारकाभिः whose feet were as if shampooed by the stars that were reflected in his white nails. संवाह्यमानौ चरणौ यस्य तस्मिन् (राजनि). It should be remembered that the king is represented as sleeping on the roof of his palace in the summer. Hence the stars were reflected in his nails. विस्रब्ध...अङ्गैः he had his limbs spread carelessly as if they were consigned to the women in the form of the quarters. Understand लक्षिते after अङ्गैः, the instrumental being used in accordance with the Sûtra 'इत्थंभूतलक्षणे' पा. 2. 3. 21. (जटाभिस्तापसः). दिश एव अङ्गनाः. मधु...वीज्यमाने who was fanned by the beauty (श्री) of his face with breath that was scented with मधु (wine, honey), as if the (breaths) were the breezes of the fan *viz.* the lotus in her hand. The king had drunk wine and his breath was charged with its odour. The poet fancies that he was fanned by the लक्ष्मी of his face with the breath. लक्ष्मी is represented as having a lotus in her hand. कमल would have मधु (honey in it). If the lotus were used as a fan the breeze would be charged with the scent of honey. ०गन्धिभिः goes with ०वातैः as well as श्वसितैः. स्वहस्ते यत्कमलं तदेव तालवृन्तं तस्य वातैः. विमल...विराजिते who was adorned by the image of the moon's disc reflected on his bright (विमल) cheek which (image) looked like a chaplet (शेखरः) of white flowers displaced by the seizing of hair in amorous sports... The

reflection of the white moon looked like a white garland. A शेखर (which is worn on the head) may be displaced and dangle on the cheek when seized in रतिकेलि. रतिकेल्यां कचग्रहः तेन लम्बितः तेन. भूषण...जनम् as if calling on her attendants by the tinkling of her ornaments. उत्कम्पमाना (trembling) अङ्गयष्टिः यस्याः.

P. 3 ll. 22-33 अथ तेन...कारणम्. तेन—connect this with ध्वनिना. सर्वस्या...मुखे which (cry) was never heard before even in the whole world, much less in the queen's mouth. The king protected the world so well that not even the meanest had ever to cry 'help.' एकपदे *ind.* at once. शिरो...निशाम् who as if drew a parting line in the night with his bright (धौत) sword having a glittering edge, which (sword) was snatched from that part of his bed on which his head rested with his right hand that quivered with wrath, as if it (sword) were the white lotus in his ear coming out. सीमन्त the parting line in the hair on the head of women. सीमन्तयन् is the *pr. p.* of the denominative verb from सीमन्त. Night is dark as hair. The flash of the bright sword made a सीमन्त in the hair of the woman (night) *i. e.* darkness was parted by the white streak. The sword was kept below his pillow to be taken out in case of necessity. Being taken from under his head, the bright sword resembled a white lotus which is often placed on the ear as an ornament. अच्छा धारा यस्य. C and T translate 'whose glittering edge drew a line like a prolongation of his ear-wreath across the night.' This is obscure and does not bring out the sense. अन्तराल...पल्लवेन tossing aside with his left hand his upper garment, as if it were the ether that intervened in space. The garment was very fine and thin and hence is compared to आकाश. The fine garment screened his limbs. आकाश also screens from our view the things in space (अन्तराल). कर...राजमानः—his golden bracelet (worn on the left hand with which he tossed aside his upper garment) dropped down (from his hand) by the violent tossing of his hand and went rolling in all directions on the ground. The poet fancies that the वलय was his heart which wandered about in search of the cause of the alarm (of the queen). Some rich men even now wear golden वलयs on their left hand. सत्वरं अवतारितः (brought down) वामचरणः तस्य आक्रान्तिः (placing) तया कम्पितः प्रासादः येन. पुरः...मानः—his necklace was torn asunder by his violent movements, fell down before him and was reflected in the edge of his sword and looked like a piece

of the rays of the moon. लक्ष्मी...आशानाम् he made the ends (पर्यन्त *m.*) of the quarters ruddy with his eyes that were red owing to sleep and rage, as if they (eyes) were coloured with betel juice when kissed by Lakshmī. The poet fancies that लक्ष्मी (sovereignty) had chewed betel and then out of love kissed his eyes. पाटलयन् is *pr. p.* of the denominative verb from पाटल (red). The reading पटलयन् means 'veiling or covering' and does not yield a good sense. बद्धा...वर्तयन् as if again bringing back the night (त्रियामा) by his frowning brow that was trident—shaped and that caused darkness. बद्धः अन्धकारः यया. तिस्रः पताकाः (रेखा) यस्याः. His forehead was wrinkled into three lines by rage and his brows were dark. The author lays emphasis on त्रि in त्रिपताकया and त्रियामां. विक्षिप्तं चक्षुः येन.

P. 4 ll. 1–9 अथ...इति. यामिकिनी—a woman of the night watch (from यामिका meaning night). 'साध्वसं भयम्' इत्यमरः. बाला ...भागान् filling the different quarters as if with the glory of morn. कुण्डलिनौ...कवचिनौ wearing earrings, armlets and coat of mail. इन्द्र...स्नातौ bathed in saffron (juice) of the hue of the इन्द्रगोपक insect. The इन्द्रगोपकs are red insects that are seen at the beginning of the rainy season. इन्द्रगोपकस्येव रुक् (कान्तिः) यस्य. Saffron is auspicious and women used to apply saffron तिलक on their forehead as a mark of auspiciousness. C and T translate 'bathed in blood cochineal red'. This is bad. To see in a dream a person bathed in blood is not a good omen. The author intends the whole description to indicate good fortune. 'अथ कुङ्कुमम् ॥...रक्तसङ्कोचपिशुनं वीरलोहितचन्दनम् ॥' इत्यमरः (on which क्षीरस्वामी says 'रञ्जनाद्रक्तम् । अत एवासृक्संज्ञम्'). On the two meanings of रुधिर, note रघु 11. 20 'राममन्मथशरेण ताडिता दुःसहेन हृदये निशाचरी । गन्धवद्रुधिरचन्दनोक्षिता जीवितेशवसतिं जगाम सा ॥'. उत्तमाङ्गे (शिरसि) घटमानः अञ्जलिः यस्य that folded their hands on their heads (in token of submission and adoration). चन्द्र...निर्गतया as if she were the moon issuing out from the सुषुम्ण ray. It was believed that the waxing of the moon was due to a ray of the sun called सुषुम्ण and that the waning was due to the digits of the moon being drunk by the gods. 'सूर्यरश्मिः सुषुम्नो यस्तर्पितस्तेन चन्द्रमाः । कृष्णपक्षेऽमरैः शश्वत्पीयते वै सुधामयः॥' विष्णु॰ II. 11. 22. यास्क has a very interesting note on this "अथाप्यस्यैको रश्मिश्चन्द्रमसं प्रति दीप्यते तदेतेनोपेक्षितव्यमादित्यतोऽस्य दीप्तिर्भवतीति । 'सुषुम्णः सूर्यरश्मिश्चन्द्रमा गन्धर्वः' इत्यपि निगमो भवति ।" निरुक्त II. 2. 2. Bāṇa frequently refers to this belief. See कादम्बरी 'अलीकं चेदं यथा किल सकलाः कलाः कलावतो बहुलपक्षे क्षीयमाणस्य

सुपुम्णनाम्ना रश्मिना रविरापिवतीति;' हर्षचरित 'सुपुम्णास्रुतिश्चशिसुधाशीकरस्तवकतारकिततीराम्' (मन्दाकिनीम्). It should be noted that in the passage from कादम्बरी Bāṇa attributes the waning of the moon to सुपुम्णरश्मि. मे विलपन्त्याः In spite of the fact that I was weeping.

P. 4. ll. 10–24 एतस्मिन्नेव...पत्युर्भापितेन. तोरणस्य समीपे उपतोरणम् (अव्ययीभाव)—near the royal porch. रराण *perfect 3rd. p. sing.* of रण् to sound. राज...फलम् as if it were the first utterance of royal splendour (personified) proclaiming the result of (*i. e.* indicated by) the dream. भाविनीं भूतिम् future prosperity. अमन्दम् violently. चकाण *perfect* of कण् *1. P.* to sound. कोणेन (drum-stick) आहता. Separate हता आनन्दात्. नान्दी—This has been explained as 'the symphony of twelve drums beaten simultaneously' ('एकदा द्वादशमृदङ्गघोषो नान्दी' रङ्गराज on उत्तररामचरित). प्रबोध...पाठकानाम् of (minstrels) that recited auspicious (verses or words) that rouse from sleep. वल्लभाः तुरङ्गाः तेषां मन्दुरामन्दिरम् (stables). आदौ सुप्तः पश्चादुत्थितः सुप्तोत्थितः. सप्ति...पुरः in front of the horses (सप्ति *m*) that neighed sweetly (कृतः मधुरहेषारवः यैः). च्योतन्तः तुषारसलिलस्य शीकराः यस्मात् (*adj.* of यवसम्) from which oozed out the spray of frost—water. किरन् *nom. sing. m.* of *pr. parti.* of कॄ (qualifies पुरुषः and has यवसं for its object). वक्त्रा...वक्त्रे two verses in the वक्त्र and अपरवक्त्र metres respectively. According to some writers the species of composition called आख्यायिका (the हर्षचरित is one) should be divided into sections called उच्छ्वासs and should contain verses in the वक्त्र and अपरवक्त्र metres foreshadowing coming events. See the quotation from भामह in the Introduction. अपरवक्त्र is an अर्धसमवृत्त having eleven letters (न, न, र, ल, ग) in the 1st and 3rd Pāda and twelve letters (न, ज, ज, र) in the 2nd and 4th. 'अयुजि ननरला गुरुः समे तदपरवक्त्रमिदं नजौ जरौ ॥'. It is also called वैतालीय, as said by the वृत्तरत्नाकर 'वदन्त्यपरवक्त्राख्यं वैतालीयं विपश्चितः'. वक्त्र is defined as 'नाद्यान्नसौ स्यातामब्धेर्योऽनुष्टुभि ख्यातम्.' Like the अनुष्टुभ् it has eight letters in a पाद. After the first four letters in each पाद there is a यगण. C and T take वक्त्रा and अपरवक्त्रा to be the names of the metres. निधिस्तरुविकारेण स्पष्टमाख्यायते a hidden treasure is clearly indicated by the change in a tree (*i. e.* by some singular or remarkable thing about a tree). The com. says 'यत्राधो निधिस्तत्र परिणाहोद्गताधोमुखशाखामूलादिभाजो वृक्षा भवन्ति.' शुभस्य आगमः the advent of luck. अरुण is the charioteer of the sun in mythology and is a personification of

the radiant sky at daybreak; compare 'यावत्प्रतापनिधिराक्रमते न भानुरह्नाय तावदरुणेन तमो निरस्तम्.' अतिजवः very rapid. पूर्वं...दयः the previous appearance of an omen. मुदो...षीदसि you feel dejected when it is a time of joy. परिगृहीतासि thou art accepted (*i. e.* favoured). अंशुमाली = सूर्यः. अवतीर्य descending (from the roof where the king had slept).

P. 4 l. 25—P. 5 l. 15 ततः समति...पतिः. गर्भे...जननी his mother took upon herself pallor as if on account of his glory though he was only in the womb yet. Being pregnant, she became pale. यशः is represented by poets as white. The poet fancies that her pallor (really) due to pregnency was due to the glory the son in the womb was to attain in future. गुण... क्लान्तेव as if exhausted by the weight of his virtues. कान्ति...बभूव she became averse to food as if she were satiated with the nectar of the expanding brilliance. On account of pregnancy, she became more brilliant in complexion and lovely. This the poet compares to अमृत. One who has taken अमृत would have no appetite for ordinary food. उपचीयमानः (increasing) गर्भः तस्य भरः तेन अलसा. गुरुभिर्वारितापि although dissuaded by her elders. C and T translate गुरु as parents. This is not necessary. She would have to bow to all elderly persons including her parents. Further it seems questionable whether her parents would be at her husband's palace ordinarily. वन्दनाय...अनीयत she was taken by her friends for saluting (her elders) with difficulty by supporting her with their hands. सालभञ्जिकेव The queen would support herself against walls and pillars and would look like a doll. कमल...रणौ she could not lift up her feet as if they were surrounded by bees that had sat upon them out of their greed for a lotus. Her feet were radiant like lotuses. She could not walk swiftly because she was गर्भभरालसा. The poet represents that this was due to the weight of bees. The rays from her bright toenails resembled the delicate fibres of lotus plants. हंसs subsist upon मृणालs. मणि...कमलम्—the idea is that she was so eager for support that she would stretch out her hand expecting support even from her own images reflected in the jewelled walls. समा ...कर्तुम् she was unable even to issue commands for the performance of household duties, much less to do them herself. आस्तां... रोढुम्—The idea is:—she could not bear to mount to the roof of the palace even in thought, much less with her feet that were

oppressed by the weight of the anklets. उत्कम्पितौ स्तनौ यस्याः (on account of hard breathing). तस्तान (perfect of स्तन्) she groaned, breathed hard. प्रत्युत्थानेषु at times of rising to receive (some person worthy of honour). उभयजानुशिखरविनिहितौ करकिसलयौ यस्याः. गर्वा...यैव she was held up by the child in the womb as if through pride. The idea is:—she wanted to rise to receive and tried to get up by placing her hands upon her knees. But she did not after all get up. The poet fancies that the child in the womb, being proud, did not like to bow to any body, as it would have to do if its mother bowed and so prevented her from rising. दिवसं all day long (accu. of time). The sentence is दिवसं अधोमुखी ददर्श गर्भम्. Her face was reflected in her bright bosom. The poet fancies that her face had entered inside her body (in the form of the reflection) because it was anxious to see the child. सखीनामुत्सङ्गेषु मुक्तं शरीरं यया. निर्मितं, कल्पितं and विहितं qualify राज्यवर्धनम्. सर्वोर्वी...मितम् composed as if with the atoms of वज्र for destroying the alliances of all kings. सर्वेषां उर्वीभृतां (राज्ञां) पक्षः (समूहः) तस्य पाताय (with राज्यवर्धन); सर्वेषां उर्वीभृतां पर्वतानां पक्षाः (wings) तेषां पाताय (with इन्द्र understood). The mountains had once wings and troubled the earth by flying anywhere. Indra cut off their wings with his वज्र. बाण refers to this story very often. कादम्बरी 'अशनिभयपुञ्जितकुलशैलमध्यगतमिव कनकशिखरिणम्'; 'मैनाकेनेवाविदितपक्षपातेन'. शेष...कल्पितम् as if made with the means, *viz.* the numerous hoods of शेष. It is supposed that the earth is borne by the serpent शेष on its hoods. Compare 'किं शेषस्य भरव्यथा न वपुषि क्ष्मां न क्षिपत्येष यत्' भर्तृहरि. राज्यवर्धन also would be able to bear the responsibility of the world. सकल...विहितम् (she gave birth to रा०) who caused tremor to all भूभृत्s (kings, mountains) and who was as if made with the limbs of the elephants of the quarters. ०मुखरं, ०रवं, ०भुवनं and मनोहरं qualify महोत्सवम्. पूरिताः असंख्या शङ्खाः तेषां शब्दैः मुखरम् (resounding). प्रहतानि पटहशतानि तैः पटुः रवः यस्मिन्. गम्भीरेण भेरीनिनादेन निर्भरं भरितं भुवनं यस्मिन्. प्रमोदेन उन्मत्तः मर्त्यलोकः तेन मनोहरम्. मास...दिवसमिव for one month as if it were a single day.

P. 5 l. 16—**P. 6** l. 10 अथान्ये...बध्यन्त. The locatives from कन्दलिनि to ०कसि qualify नभसि (*i. e.* the month of श्रावण). कन्दलिनि abounding in plantain trees. Wild plantain plants grow up spontaneously in the rainy season. कुड्मलिताः कदम्बतरवः यस्मिन् in which the *Kadamba* trees have put forth buds. The कदम्ब tree is said to put forth buds at the advent of thunder and rain;

compare 'मरुन्नवाम्भःप्रविधूतसिक्ता कदम्बयष्टिः स्फुटकोरकेव' उत्तरराम० III. कुड्मलाः सञ्जाताः अस्य इति कुड्मलितः according to 'तदस्य सञ्जातं तारकादिभ्य इतच्' पा. 5. 2. 36. रूढाः तोक्मतृणस्तम्बाः यस्मिन् in which the clusters (स्तम्बः) of barley blades had taken firm root. 'शितशूकयवौ समौ ॥ तोक्मस्तु तत्र हरिते' इत्यमरः. स्तम्भितानि तामरसानि यस्मिन् in which the red lotuses were supported (*i. e.* stood firm and erect, being nourished with plenty of water). विकसितं (delighted) चातकचेतः यस्मिन्. It was believed that the चातक could not drink water on the earth, but subsisted on a few drops from the clouds. मूकाः मानसौकसः (हंसाः, मानसे ओकः सद्म येषां) यस्मिन्. हंसs are said to migrate to the मानस lake at the commencement of the rainy season and so on the plains the cackling of हंसs was not heard. नभसि मासि—कृष्ण was born in श्रावण; while the poet says that हर्ष was conceived in श्रावण. चक्रं पाणौ यस्य = विष्णु (*i. e.* कृष्ण). हर्ष also was चक्रपाणि *i. e.* on his hand there were lines resembling a चक्र, which was looked upon as one of the चक्रवर्तिलक्षणs. See बृहत्संहिता 67. 47 'चक्रासिपरशुतोमरशक्तिधनुःकुन्तसन्निभा रेखाः । कुर्वन्ति चमूनाथं' &c. सममेव at the same time. हृदये हर्षः—यशोमती was delighted at heart and conceived the future हर्ष. सर्व...गृहीता as if accepted (*i. e.* endowed with) by all the merits of her subjects. पुण्य is represented as white. The queen's body became slightly pallid (आपाण्डु) on account of pregnancy; the poet fancies that it was the पुण्य of the subjects that had assumed shape and come to her in the form of her गर्भ, the idea being that the birth of a good Emperor like हर्ष is due to the पुण्य of the subjects. गर्भारम्भेण as pregnancy came on. श्यामायमाने चारुचूचुकचूलिके ययोः (also श्यामायमाना चारुचूचुकसदृशी चूलिका ययोः) चूचुक nipple. चूलिका crest. पयोधरौ कलशौ इव (also पयोधरसदृशौ कलशौ or पयसः धरौ पयोधरौ कलशौ). The queen's breasts had nipples growing dark on account of pregnancy. They would be sucked by an emperor (चक्रवर्तिन् *i. e.* हर्ष). Drinking *water* was brought for emperors in sealed (मुद्रित) jars in order to prevent poisoning. The dark crest of the seal resembled the crest of the nipple. स्तन्यार्थे...दृष्टिः her eye, long, glossy (स्निग्ध) and white became sweeter as if it were a stream of milk placed in her face for (supplying) milk (to her breast). दुग्धनदी also would be दीर्घ, स्निग्ध (viscous) and धवल. See for the same simile 'स्नपयति हृदयेशं स्नेहनिष्यन्दिनी ते धवलमधुरमुग्धा दुग्धकुल्येव दृष्टिः ॥' उत्तरराम III. 23. सकलमङ्गलानां गणेन अधिष्ठितं (occupied) गात्रं (body) तस्य गरिम्णा (by the weight). अमन्दायत became slow (from the denominative verb मन्दायते). Her

gait became slow owing to pregnancy. The poet fancies that the slowness was due to the weight of the numerous auspicious signs due to the conception of a चक्रवर्तिन्. निमलं मणिकुट्टिमं (floor inlaid with gems) तस्मिन् निमग्नं प्रतिबिम्बं (reflection of the queen) तस्य निभेन (under the guise). गृहीतौ पादपल्लवौ यया. पूर्वं ... पृथिवी अस्याः (यशोमत्याः)—The queen was reflected in the brilliant pavement. The poet fancies that the earth was worshipping her feet by way of a prelude to what would follow when her son became the emperor of the world. दिवसम् *accu.* of time. शयनीयं is the object of अधिशयानायाः (यशोमत्याः). अपाश्रयः awning. पत्रभङ्गः drawing of lines or figures. ०प्रतिमा image of a figure drawn on the awning. विमलकपोलोदरे गता reflected in the bright cheek (of the queen). गर्भो...संक्रान्तम् reflected in her round bosom from which the garment had been taken away on account of the agitation (उन्माथः) of pregnancy. गर्भस्य उन्माथेन मुक्तं अंशुकं यस्मात्. उडुपतिः the moon. The reflection of the moon in the bosom appeared like a white umbrella held over the गर्भ. A white umbrella is an emblem of चक्रवर्तित्व; compare रघुवंश 3. 16. 'अदेयमासीत्त्रयमेव भूपतेः शशिप्रभं छत्रमुभे च चामरे.' चित्र...ग्राहिण्योपि even the women holding chowries on the painted walls (*i. e.* even pictures moved chowries). चामरs are among the insignia of royalty. करे (by the trunk) विधृतं कमलिन्याः पलाशानां (पत्राणां) पुटं तस्मिन् सलिलानि तैः. She dreamt that the four दिग्गजs bathed her with water. This was a precursor of the future sovereignty of her son. प्रतिबुध्यमानायाश्च and when she woke up. चन्द्रशालिका—a chamber on the roof. 'चन्द्रशाला शिरोगृहम्' क्षीरस्वामी. Even the puppets cried 'victory.' परिज...निश्चेरुः When she called out to her attendants, incorporeal voices issued forth saying 'command.' क्रीडा...भङ्गम्—This sentence and the following give expression to the popular notion that the mother's mind is influenced by the potential thoughts of the child in the womb, as said by the com. 'गर्भस्थजनचित्तवृत्त्यनुसारेण गर्भिण्या अपि चित्तवृत्तिर्भवति'. चतुर्णामपि—This indicates that हर्ष's empire would extend up to the four oceans. The oceans are sometimes spoken of as four or as seven. वेला...सरेषु in the vicinity (परिसरः) of sandy banks (पुलिनं, 'तोयोत्थितं तत्पुलिनम्' इत्यमरः) inside the bowers of creepers on the seashore. आत्य...चचाल Even as regards business of extreme importance, her eyebrow moved playfully. The idea is that she felt no concern or anxiety even as regards serious

matters; so calm and collected she was. आत्ययिक—अत्ययः प्रयोजनं अस्य 'प्रयोजनम्' पा. 5. 1. 109 (प्रयोजनं फलं कारणं च). सन्नि...सीत् though jewelled mirrors were near her, she had a strong liking (व्यसनम्) for seeing her face in a drawn (उत्खात) sword blade. उत्सारिता वीणा यैः. श्रुतौ असुखायन्त gave pleasure to her ear. स्तम्भितम् stiffened. सख्यश्चास्याः &c.—construe सख्यश्च अस्याः पार्श्वं क्षणमपि न मुमुचुः. विस्फारित stretched wide. आसन्न...भवनम् brightening the house as if with the idea of celebrating the festival of her delivery that was approaching. At जन्ममहोत्सव houses are washed with chunam. The friends whitened the house with their eyes expanded wide. विकच...विदधाना—The friends cast glances in all directions from their widely expanded eyes (that were white). The author fancies that the glances were so many white and blue flowers of various kinds of lotuses, offered in worship to protect the queen from evil. कुमुद is a white night lotus. कुवलय is a blue lotus. कमल is pale red. The white of the eye was mixed with the blue of the pupil and the white—red of the corners. आत्मो...चक्रुः eminent physicians holding various drugs and sitting in their proper places supported the queen like high mountains (occupying their proper places and having various plants growing on them and that made the earth steady). It was believed that the earth, which was formerly unsteady, was made steady by the mountains. Compare कादम्बरी 'अनुजीविभूभृच्छतसहस्रकल्पितावष्टम्भं सञ्चारिणं द्वितीयमिव मेदिनीसंनिवेशम्.' ग्रीवा...बध्यन्त in the knots of her necklace cord were tied excellent jewells. लक्ष्म्या...गतानि that had come with लक्ष्मी (*i. e.* royal splendour). She being a queen could command jewels. There is a pun on these words. Jewels were also produced from the oceans (पयोनिधि) at the time of the churning along with लक्ष्मी who was one of them. See above for सागरमन्थन.

P. 6 ll. 11–15 ततश्च...जहार. ज्येष्ठामूलीये मासि in the month of ज्येष्ठ. ज्येष्ठा मूलं च ज्येष्ठामूले. 'द्वन्द्वाच्छः' पा. 4. 2. 6 नक्षत्रद्वन्द्वाद्युक्ते काले छः स्यात्. बहुलासु = कृत्तिकासु—when the moon was in the कृत्तिका constellation. बहुलपक्ष = कृष्णपक्ष. समा...यौवने when the youth of the night was about to climb up (*i. e.* when night was just beginning). समारुरुक्षति *loc. sing.* of the *desiderative part.* of रुह् with सम् and आ. हृदयनिर्विशेषा not different from her own heart *i. e.* who was as dear to यशोमती as her own self. दिष्ट्या... जन्मना you are to be congratulated on the birth of a second son.

पूर्णपात्रम् a present given to or taken by one who brings some happy news. The com. defines पूर्णपात्र as 'आनन्ददो हि सौहार्दादित्य वस्त्रादिकं वलात् । अजानतो हरत्येव पूर्णपात्रं तु तत्स्मृतम् ॥.' Another definition given in the शब्दकल्पद्रुम is 'हर्षादुत्सवकाले यदलंकारांशुकादिकम् । आकृष्य गृह्यते पूर्णपात्रं पूर्णालकं च तत् ॥'.

P. 6 ll. 16-24 अस्मिन्नेव...जातः इति. संवादिताः अतीन्द्रियादेशाः यस्य whose extraordinary predictions had come true. अतीन्द्रिय beyond the reach of the senses. दर्शितः प्रभावः येन. सङ्कलिती ज्योतिषी—who had grasped the science of astronomy. सङ्कलितमनेन इति सङ्कलितिन्—Words like अधीतिन् take the *loc.* of the object of study, according to वार्तिक 'सप्तमीविधाने क्तस्येन्विषयस्य कर्मण्युपसंख्यानम्' on 'सप्तम्यधिकरणे च' पा. 2. 3. 36 (अधीती व्याकरणे आम्नाती छन्दसि । महाभाष्य). सर्वासां...दृश्वा who had mastered all the treatises on planets. महितः = पूजितः. The बृहत्संहिता of वराहमिहिर refers to three branches of ज्योतिष *viz.* ग्रहगणित, संहिता and होराशास्त्र and remarks 'संहितापारगश्च दैवचिन्तको भवति'. It then gives a long list of the topics of संहिता (2nd chap.). हितः who was favourable to (the royal family). भोजकः—The com. says 'रविमर्चयित्वा पूजका हि भूयसा गणका भवन्ति । ये मगा इति प्रसिद्धाः भागवता इत्यन्ये.' This means that the astrologer was a Maga, a worshipper of the sun. The बृहत्संहिता tells us that in a temple of the sun, a मग should be placed in charge of the worship 'विष्णोर्भागवतान्मगांश्च सवितुः शम्भोः सभसद्विजान् &c.' (60. 19). C and T refer to Wilson's Vishṇu—purāṇa (Hall's ed) vol. V. p. 382 where an analysis of the last 12 chapters of the भविष्यपुराण is given concerning the मगs. साम्ब son of कृष्ण became a leper by the curse of दुर्वासस् and was cured by worshipping the sun. He gratefully built a temple of the sun and brought 18 families of मगs from शकद्वीप as priests and induced the भोजs of द्वारका, a branch of the यादवs, to give their daughters in marriage to the मगs. Hence the मगs were styled भोजकs. मान्धाता—He was a king of the solar race. युवनाश्व had no son and therefore the sages performed a sacrifice for him and placed a jar full of holy water on a *Vedi* and slept. युवनाश्व being thirsty drank the water and then a son was born from his side. The विष्णुपु० (IV. 2.) gives the origin of the name मान्धातृ as follows "गर्भश्च युवनाश्वोदरेऽभवत् । ...दक्षिणकुक्षिमवनिपतेर्निर्भिद्य निश्चक्राम नासौ ममार । जातो नामैष कं धास्यतीति ते मुनयः प्रोचुः ॥ 17 अथागत्य देवराजोऽब्रवीन्मामयं धास्यतीति ततो मान्धाता नामतोऽभवत् ।". About मान्धाता the रामायण says 'अयोध्यायां पुरा राजा युवनाश्वसुतो बली । मान्धाता इति विख्यातस्त्रिषु लोकेषु वीर्यवान् ॥ स कृत्वा पृथिवीं कृत्स्नां शासने पृथिवीपतिः । सुरलो-

कमितो जेतुमुद्योगमकरोन्नृपः ।' उत्तरकाण्ड 67. 5-6. व्यती...रहिते free from the contact (अभिषङ्गः) of all evil positions such as व्यतीपात. व्यतीपात is the 17th योग out of the 27, beginning with विष्कम्भ. The धर्मसिन्धु says 'कुमारजन्मकाले तु व्यतिपातश्च वैधृतिः । संक्रमश्च रवेस्तत्र जातो दारिद्र्यकारकः ॥ अश्रियं मृत्युमाप्नोति नात्र कार्या विचारणा ॥'. उच्चस्थानस्थितेषु ग्रहेषु when the planets were in their places of exaltation. It is said that मेष, वृषभ, मकर, कन्या, कर्क, मीन and तुला are the उच्चs respectively of रवि, चंद्र, भौम, बुध, गुरु, शुक्र and शनि. See बृहज्जातक 'अजवृषभमृगाङ्गनाकुलीरा झषवणिजौ च दिवाकरादितुङ्गाः ।'. लग्नम् is that sign of the zodiac that is on the eastern horizon at the time of birth. अर्वाक् ततः after that *i. e.* since that time. योगः conjunction (in astrology). It seems to us impossible from an astrological point of view that all the planets were in their exaltation at the time of Harsha's birth. The day being the 12th of the dark half of ज्येष्ठ, the sun could not have been in मेष (which is the उच्च of the sun). सप्तानां चक्रवर्तिनाम्—the seven चक्रवर्तिs are 'भरतार्जुनमान्धातृभगीरथयुधिष्ठिराः । सगरो नहुषश्चैव सप्तैते चक्रवर्तिनः ॥'. अर्जुन must be सहस्रार्जुनकार्तवीर्य. चक्रवर्तिचिह्नानाम्—such as चक्र on the hand, जालग्रथितांगुलिकरत्व (mentioned in the 7th Act of शाकुन्तल). The great रत्नs are said to be fourteen in the विष्णुपुराण IV. 12. The शब्दकल्पद्रुम gives them as follows 'चक्रं रथो मणिः खड्गश्चर्म रत्नं च पञ्चमम् । केतुर्निधिश्च सप्तैवमप्राणानि प्रचक्ष्यते ॥ भार्या पुरोहितश्चैव सेनानी रथकृच्च यः । पत्त्यश्वौ कलभश्चेति प्राणिनः सप्त कीर्तिताः ॥ चतुर्दशैतानि रत्नानि सर्वेषां चक्रवर्तिनाम् ॥'. The great रत्नs according to the com. are six. 'मण्यश्वकरिचक्राणि वरा स्त्री परिनायकः । षडेतानि तु रत्नानि कीर्तितानि मनीषिभिः ॥'. The seven oceans are 'एते द्वीपा समुद्रैस्तु सप्त सप्तभिरावृताः । लवणेक्षुसुरासर्पिर्दधिदुग्धजलैः समम् ॥' विष्णुपु० II. 2. 6. सप्ततन्तुः means a 'sacrifice.' सप्तसप्तिः = सूर्यः (सप्त सप्तयः अश्वाः यस्य).

P. 6 l. 25—**P. 7** l. 11 **अत्रान्तरे...महान्.** अनाध्माताः—though not blown or filled with wind from the mouth. तारमधुरम् loudly and sweetly. विरेसुः perfect of रस् with वि. क्षुभितं जलनिधिजलं तस्य ध्वनिः तद्वत् धीरम् (deep). अभिषेकदुन्दुभिः—the drum that is beaten at the time of crowning a king. The author wants to indicate that the whole world, animate and inanimate, rejoiced at the birth of हर्ष who was destined to be a great emperor and vied in spontaneously manifesting its joy. सर्वभुवनस्य अभयं तस्य आघोषणा तस्याः पटहः—The echo of the tabors spread in all directions. The poet fancies that it was the kettledrum (पटहः) that proclaimed immunity from danger to the whole world. The idea is that हर्ष would give security against danger to the whole

world. Even now proclamations are made known to the people by beat of drum. विधुताः केसरसटाः यैः that tossed the hair of their manes. Both केसर and सटा mean 'mane'. साटोपं (in a stately manner) गृहीतः हरितानां (green) दूर्वापल्लवानां कवलः (mouthful) तेन प्रशस्तैः (graced). हस्तपल्लवैः—has two senses. Those who dance make graceful movements with their hands (हस्त). The elephants tossed about their trunks (हस्त) in a graceful manner. सुरायाः आमोदः तद्वत् सुरभिः (with दिव्यानिलः); सुरायाः आमोदः तेन सुरभिः (निःश्वासः). Breezes redolent of the perfume of wine blew at the birth of हर्ष. This is fancied to be the sigh of लक्ष्मी leaving विष्णु. The idea suggested is—at the birth of हर्ष, लक्ष्मी left विष्णु and came to हर्ष. When leaving her husband विष्णु she sighed. चक्रं आयुधं यस्य. Compare for दिव्यानिल 'दिशः प्रसेदुर्मरुतो ववुः सुखाः प्रदक्षिणार्चिर्हविरग्निराददे । बभूव सर्वं शुभशंसि तत्क्षणं भवो हि लोकाभ्युदयाय तादृशाम् ॥' रघु० III. 14. प्रदक्षिणशिखानां कलापः तेन कथितः कल्याणागमः यैः that told of the forthcoming good luck by the mass of their flames curving to the right. अविद्यमानं इन्धनं (fuel) येषाम्. वैतानवह्नयः sacrificial fires. तपनीयस्य (सुवर्णस्य) शृङ्खला तया बन्धः तेन बन्धुरः (charming) कलशीकोशाः येषाम्. कलशी a jar. कोश means 'the cuplike head or upper part of a jar'. Round the neck of the jar were tied chains of gold. समुदगुः aorist of इ with सम् and उद्. प्रहत...निभेन under the guise of the echo of the auspicious tabors that were beaten. दिक्पाल—these are eight 'इन्द्रो वह्निः पितृपतिर्नैर्ऋतो वरुणो मरुत् । कुबेर ईशः पतयः पूर्वादीनां दिशां क्रमात् ॥' इत्यमरः. दिष्टवृद्धिकलकलः—clamour of congratulation. The idea is—दिक्पालs were overjoyed at the birth of हर्ष. The echo of the tabors is fancied to be the clamour of congratulations from the दिक्पालs. शुक्लं वासः येषाम् (*adj.* of द्विजातयः). ब्रह्म वेदः मुखे येषाम् (with द्विजातयः); ब्रह्मा (the god ब्रह्मा) मुखं येषाम्—who had ब्रह्मा at their head (०पतयः). The Vedas being eternal, it may be said that the primeval प्रजापतिs also had the Veda on their lips. प्रजावृद्धये (1) for the well-being of the child (with ०जातयः); (2) for the propagation of the human race (with ०पतयः). कृतयुगप्रजापतयः—see मनुस्मृति I. 34–35 'अहं प्रजाः सिसृक्षुस्तु तपस्तप्त्वा सुदुश्चरम् । पतीन्प्रजानामसृजं महर्षीनादितो दश ॥ मरीचिमत्र्यङ्गिरसौ पुलस्त्यं पुलहं क्रतुम् । प्रचेतसं वसिष्ठं च भृगुं नारदमेव च ॥'. शान्त्युदकं फलं च हस्ते यस्य. पुरोधाः=पुरोहितः. पुरातन्यः स्थितयः as if they were the ancient rules (of conduct). प्रलम्बं (long) श्मश्रुजालं (beards) तेन जटिलानि आननानि येषाम्. It was usual to set prisoners free on the birth of a son or other great occasions. Note the अर्थशास्त्र of कौटिल्य 'बन्धनागारे च बालवृद्धव्याधितानाथानां च जातनक्षत्रपौर्णमासीषु विसर्गः' p. 146. बहलः मलपङ्ककलङ्कः तेन कालः (dark)

कायः (शरीरं) येषाम्. नश्यतः...कुलानीव as if they were the kindred of the Kali age that was vanishing. कलि (the age of sin) is fancied as dark. By the advent of हर्ष, an era of धर्म would be started and अधर्म would have to run away. The prisoners besmeared with dirt (and so dark) and running disorderly (आकुल) when freed are represented as the kindred of कलिकाल. बन्धनवृन्दानि crowds of prisoners. तत्कालापक्रान्तस्य that ran away at that moment (*viz.* at हर्ष's birth). शिविरश्रेणयः rows of camps or tents. लोक...वीथ्यः the rows of stalls (विपणिः) that were plundered by the people. It seems that the stalls were looted by the permission of the king who compensated the traders for their loss. The stalls that were looted (and were therefore empty) looked like the camp lines from which अधर्म had run away, leaving them empty. विलसन्तः (making graceful movements) उन्मुखाः वामनकाः (dwarfs) वधिराश्च तेषां वृन्दं तेन वेष्टिताः (*adj.* of ०धात्र्यः). Dwarfs are often spoken of as the attendants of the harem 'निषेवितो वर्षवरैः कञ्चुकोष्णीपधारिभिः । अन्तःपुरेषु विचरेत् कुब्जकैरातवामनैः ॥' काम० 7. 41. जात...व्याकुलाः—the com. explains that 'in the lying-in-chamber a figure with a cat's face and surrounded by a crowd of children is set up' (probably to ward off evil). 'जातमातृदेवता मार्जारानना बहुपुत्रपरिवारा सूतिकागृहे स्थाप्यते.' Or we may take साक्षा...देवताः in another sense 'as if they were the divine Mātṛis become visible.' The Mātṛis, divine mothers, are said to attend on शिव and are seven cr eight. 'ब्राह्मी माहेश्वरी चैन्द्री वाराही वैष्णवी तथा । कौवेरीत्यपि कौमारी सप्तैव मातरः स्मृताः ॥' हलायुधः. प्रावर्तत—the subject is पुत्रजन्मोत्सवः. The lines that follow contain clauses qualifying ०त्सवः. विगता राजकुलस्य स्थितिः यस्मिन् in which the rules of etiquette to be observed in the palace were (for the moment) gone. अधःकृता प्रतीहारस्य आकृतिः यस्मिन् in which the figure of the doorkeeper was disregarded *i. e.* anybody entered without minding the प्रतीहार. अपनीतः वेत्रिणां वेत्रः यस्मिन् in which the cane of the warders was taken away. निर्दोषः अन्तःपुरे प्रवेशः यस्मिन्. Ordinarily no one could have entered the seraglio. समौ स्वामिपरिजनौ यस्मिन् in which master and servant were brought to the same level. निर्विशेषौ वालवृद्धौ यस्मिन् in which there was no distinction between young and old. दुर्ज्ञेयः मत्तामत्तयोः प्रविभागः यस्मिन् in which no distinction was perceptible between drunk and sober persons (*i. e.* both acted in the same way). तुल्यौ कुलयुवतिवेश्ययोः आलापविलासौ यस्मिन् in which the words and gestures of noble ladies and harlots were the same. प्रनृत्तः सकलकटकलोकः यस्मिन्. कटकं—capital.

P. 7 ll. 12-21 अपरेद्यु...दृश्यन्त. The principal sentence is अपरेद्युः...विश्राणेन परिजनेन अनुगम्यमानानि...समन्तात् सामन्तान्तःपुरसहस्राणि अदृश्यन्त. अपरेद्युरारभ्य beginning from the next day. स्त्रीरा...तानि as if they (*i. e.* the wives of the सामन्तs) were the kingdoms of amazons brought together or poured forth (आवर्जित). The idea is that the women were so many. In the महाभारत, we read of प्रमीला, who fought with Arjuna, as being at the head of a स्त्रीराज्य. असुर...वृतानि as if they were the mines opened wide. For असुरविवर, see the description of स्थाण्वीश्वर in the 3rd उच्छ्वास, where we have 'असुरविवरमिति वार्तिकैः.' नारा...लितानि as if they were the wives of Vishṇu (*i. e.* Kṛishṇa) moving onwards. अवरोध is m., while अवरोधन is *n;* we should therefore read०रोधनानि. In the विष्णुपुराण, कृष्ण is said to have had 16101 wives 'षोडशसहस्राण्येकोत्तरशताधिकानि स्त्रीणामभवन्' विष्णु० 4. 15; 'षोडशात्र सहस्राणि स्त्रीणामन्यानि चक्रिणः ।...निशासु जगतः स्रष्टा तासां गेहेषु केशवः । उवास विप्र सर्वासां विश्वरूपधरो हरिः ॥' विष्णु० 5. 28. 5 and 18. Besides these, रुक्मिणी and seven others were his chief wives. The भागवतपु० gives the number of 16000 in various places (see X. 59. 33; X. 69. 8 and 44). अप्स...कुलानि—The Apsarases are the damsels of heaven and have fourteen कुलs as described by बाण himself in कादम्बरी 'एतत्प्रायेण कल्याणाभिनिवेशिनः श्रुतिविषयमापतितमेव यथा विबुधसद्मन्यप्सरसो नाम कन्यकाः सन्ति । तासां चतुर्दश कुलानि.' This clause shows that the wives of सामन्तs were very handsome. परिजनेन—this word is to be read with विश्राणेन below. स्रजः, पात्रीः and others are the objects of विश्राणेन. पृथु...स्रजः (carrying garlands of flowers (सुमनस् *f n*) contained in a large bamboo box (करण्डः) and which were sprinkled over (अवकीर्ण) with bath powder. स्नानीयं (स्नानाय हितं चूर्णं) तेन अवकीर्णानि कुसुमानि यासाम्. स्फटिकशिलायाः शकलवत् शुक्लं कर्पूरखण्डं तेन पूरिताः. पात्रीः dishes. कुङ्कुमा...मयानि jewelled pots containing the fragrant powder (अधिवासः) of saffron. सह...रुकाणि ivory boxes (दन्तशफरुकम्) jagged (दन्तुर) with rows (फाली) of arecanuts white like sandalwood and tufted (जटिल) with masses of small खदिर fibres wet (तिम्यत्) with mango-oil. सहकारतैलेन तिम्यत् तनुखदिरकेसरजालं तेन जटिलानि चन्दनवत् धवलानि पूगफलानि (the dry areca nut with the upper coating peeled off is white) तेषां फाली तेन दन्तुराणि दन्तशफरुकाणि. तिम् 4th P. to become wet. The solid extract of खदिर called खदिरसार (catechu) is now used for ताम्बूल. It seems that tender and small fibres of खदिर were so used in Bāṇa's time. गुञ्जन्तः मधुकराः तेषां कुलं तेन पीयमानः पारिजातपरिमलः येषाम्. पाटलकानि च—take away the comma after this. पाटलकानि pink

red (*adj.* of ॰पात्राणि). सिन्दूर...पात्राणि boxes of vermilion and fragrant powder (for perfuming garments). 'पिष्टातः पटवासकः' इत्यमरः. The reading of B, पोटलकानि, does not make much sense. पोटलक means 'bundle, packet.' बाल...विभ्राणेन carrying betel trees with bundles of rolls of betel leaves hanging from young creepers. We must read वीटिकावीटकांश्च as suggested by C and T. विटक makes no sense. वीटिका is the same as Marathi विडा. वाललताभ्यः लम्बमानाः वीटिकावीटकाः येषु. The com. remarks "विटकवीटकं पञ्चाशत्ताम्बूलपत्रैः क्रियते.' चरणनिकुट्टनेन रणिताः मणिनूपुराः तैः मुखरितानि दिङ्मुखानि यैः—that made the quarters to resound with the jewelled anklets that jingled when they stamped the earth with their feet (in dancing). The reading of B makes no sense.

P. 7 ll. 22–33 शनैः...मोदः. The principal sentence is शनैः शनैः व्यजृम्भत...उत्सवामोदः. क्वचित्—क्वचित् in one place, in another place. नृत्तस्य अनुचितः (not accustomed) चिरन्तनः (of ancient families) शालीनः (high born) कुलपुत्रकलोकः तस्य लास्यं तेन प्रथितः (shown) पार्थिवे अनुरागः यस्मिन्. This and the following nominatives qualify ॰मोदः. शालीन not bold, bashful (usually applied to high born ladies) 'स्यादधृष्टे तु शालीनः' इत्यमरः. शालीन formed from शाला with the affix ख (ईन) according to 'शालीनकौपीने अधृष्टाकार्ययोः' पा. 5. 2. 20 (शालाप्रवेशमर्हति शालीनः अधृष्टः। सि. कौ.। अप्रागल्भ्यादन्यत्र गन्तुमशक्तः शालामेव प्रवेष्टुमर्हतीत्यर्थः। तत्ववोधिनी). कुलपुत्रकः a nobly born young man. लास्यम् is a peculiar kind of dance 'ललिताङ्गहाराभिनयं कैशिकीवृत्तिप्रधानं वासकसज्जादिनायिकाचरितं डोचिल्लिकादिनिबद्धं श्लिष्टत्वाल्लास्यम्। नृत्तं त्वङ्गविक्षेपमात्रं विवाहाभ्युदयादौ' क्षीरस्वामी. अन्तः स्मितं यस्य तेन क्षितिपालेन (प्रभाकरवर्धनेन) अपेक्षिताः क्षीबाभिः (drunk) क्षुद्रदासीभिः समाकृष्यमाणाः राजवल्लभाः यस्मिन्. The king smiled to himself when the drunken maids caught hold of his favourites. We expect अवेक्षिताः for अपेक्षिताः. The reading of two MSS. of B, उपेक्षित, would be also good. मत्ता कटककुट्टनी (bawd of the capital) तस्याः कण्ठे लग्नः वृद्धः आर्यः (noble, respectable) सामन्तः (chieftain, feudatory) तस्य नृत्तेन निर्भरं (much, loudly) हसितः नरपतिः यस्मिन्. क्षितिपस्य (प्रभाकरवर्धनस्य) अक्षिसंज्ञा (sign or hint given by the eye or glance) तया आदिष्टाः (ordered, instigated) दुष्टाः दासेरकाः (भृत्याः) तेषां गीतैः सूच्यमानः सचिवानां चौर्यरतप्रपञ्चः (numerous secret amours) यस्मिन्. दासेरक son of a दासी. दासेर is formed from दासी according to 'क्षुद्राभ्यो वा' पा. 4. 1. 131 (अङ्गहीनाः शीलहीनाश्च क्षुद्रास्ताभ्यो वा ढक्। पक्षे ढक्। दासेरः दासेयः। सि. कौ.). मदोत्कटा कुटहारिका (water-girl) तया परिष्वज्यमानः जरन् (old) प्रव्रजितः (ascetic, संन्यासिन्) तेन जनितः जन-

हासः यस्मिन्. कुटः—टम् a water-jar + हारिका carrier. 'घटः कुटनिपावस्त्री' इत्यमरः. अन्योन्यस्य निर्भरा (excessive) स्पर्धा तया उद्धुराः (unrestrained, उद्गता धूः येभ्यः) विटचेटकाः तैः आरब्धं अवाच्यवचनयुद्धं यस्मिन्. विटः is a voluptuary and companion of a dissolute young man or courtezan. See the मृच्छकटिक for a specimen. चेटकः a servant. अवाच्यं वचनम् words that should not be uttered *i. e.* foul words. The servants engaged in a war of choice Billingsgate. नृपावलाभिः (royal ladies) बलात्कारेण (by force) नर्त्यमानाः (made to dance) नृत्ये अनभिज्ञाः अन्तःपुरपालाः (chamberlains) तैः भाविताः (enlivened, entertained) भुजिष्याः परिचारिकाः यस्मिन्. 'नियोज्यकिङ्करप्रैष्यभुजिष्यपरिचारकाः' इत्यमरः ('भुङ्क्ते स्वाम्युच्छिष्टं भुजिष्यः' क्षीरस्वामी). स...राशिभिः with heaps of flowers it looked as if it were a mountain. Mountains have trees full of flowers. In the festival also heaps of flowers were used. स...प्रपाभिः with rum-booths it looked as if it had a showerbath. धारागृहम् is a showerbath or house furnished with jets of water. सीधुः rum. प्रपा lit. a place where water is distributed to travellers. In the festival rum flowed like water. पारि...मोदैः with the fragrance of पारिजातक. The पारिजातक is one of the five trees of Indra's garden (नन्दनवन). नीहारः frost. The dust of camphor spread in the उत्सव looked like frost. अट्टहासः the laugh of शिव in his ताण्डव dance. The sounds of drums beaten in the birth festival resembled the अट्टहास of शिव. अमृतमथनेन सह सा० (बहुव्रीहि). The uproar was so great that it resembled the noise made by the gods and demons at the time of the churning of the ocean as the रत्नs came out of the ocean. रास or—क is a dance (in a ring) practised by कृष्ण and गोपीs. See भागवतपुराण X. 33 'तत्रारभत गोविन्दो रासक्रीडामनुव्रतैः। स्त्रीरत्नैरन्वितः प्रीतैरन्योन्याबद्धबाहुभिः॥ 2'. आवर्तः a whirlpool 'स्यादावर्तोऽम्भसां भ्रमः' इत्यमरः. The ring of dancers resembled a vortex. सरो...किरणैः—the rays shooting from the jewelled ornaments resembled hair standing on end. पट्टबन्धः tying of a piece of cloth on the head (a tiara, turban &c.). चन्दनललाटिका sandal marks on the forehead. Sandal is white and is compared to white cloth tied round the head. 'कर्णललाटात्कनलङ्कारे' पा. 4. 3. 65 (कर्णिका, ललाटिका). प्रसवः progeny, offspring. The echoes were as if the progeny of the original sounds. प्ररोहः sprout, leaf. The gifts of favour were given and appeared to spring forth like so many sprouts shooting forward in all directions.

P. 8 ll. 1–9 स्कन्धा...लोकः. स्कन्धा...मालाः—स्कन्धे अवलम्बमानाः केसरमालाः (बकुलपुष्पमालाः) येषाम् (युवानः); स्कन्धे अवलम्बमानाः केसरमालाः

(केसराः माला इव) येषाम् (with वाजिनः). The manes of the horses are compared to garlands. काम्बोजवाजिनः horses from the country of Kamboja. This country was looked upon as producing one of the best breeds of horses. See रघुवंश IV. 69–70 'काम्बोजाः समरे सोढुं तस्य वीर्यमनीश्वराः।...तेषां सदश्वभूयिष्ठास्तुङ्गा द्रविणराशयः।'. 'वनायुजाः पारसीकाः काम्बोजा वाह्लिका हयाः।' इत्यमरः. The country of कम्बोज was beyond the Hindookush mountain (probably eastern Persia) and it was known from very ancient times. See पाणिनि IV. 1. 75. Yāska refers to it 'शवतिर्गतिकर्मा कम्बोजेष्वेव भाष्यते... विकारमस्यार्येषु भाषन्ते शवं इति' (निरुक्त II). आस्कन्दन्तः—treading the ground (with youths); leaping (with horses). तरलाः (unsteady) तारकाः (pupil of the eye) येषाम्—applies to both the youths and deer. सगर...भुवम्—who rent the earth with the violent stamping (अभिघातः) of their feet, as the sons of सगर did with spades. See p. 3 for the story of the sons of सगर. See विष्णुपुराण IV. 4 and रामायण I. 38–44. अनेक...संख्याः may apply also to the sons of सगर (who were 60000). कथमपि...क्षमा the earth bore with difficulty the agitation caused by the feet of the bards (चारणाः) dancing to time. तालः keeping time (in music) + अवचरः one who moves. अन्योन्यास्फालैः striking each other (in play). आभ... फेलुः the pearls in the ornaments were cleft asunder. फेलुः *perfect* of फल् 1 P. ब्रह्माण्डकपालम्—the world. पुनः उत्पन्नः हिरण्यगर्भस्य गर्भः तस्य शोणितेन शोणाः (रक्ताः) आशाः (दिशः) यस्मिन्. स्वयम्भू first of all produced waters and cast the seed in them. That seed became an egg and in it हिरण्यगर्भ remained for a year and then the egg was split into two parts. See मनुस्मृति 'सोऽभिध्याय शरीरात्स्वात्सिसृक्षुर्विविधाः प्रजाः। अप एव ससर्जादौ तासु बीजमवासृजत्॥ तदण्डमभवद्धैमं सहस्रांशुसमप्रभम्। तस्मिञ्जज्ञे स्वयं ब्रह्मा सर्वलोकपितामहः॥ तस्मिन्नण्डे स भगवानुषित्वा परिवत्सरम्। स्वयमेवात्मनो ध्यानात्तदण्डमकरोद्द्विधा॥' मनुस्मृति I. 8–9, 12. The world was reddened by the vermilion powder. Blood is red. The poet fancies that हिरण्यगर्भ was again being born in ब्रह्माण्डकपाल. पट...पटलेन by the cloud of the fragrant powder (used in perfuming garments). The fragrant powder resembled the sandy banks of the celestial Ganges. प्रकटितं मन्दाकिन्याः (वियद्गङ्गायाः) सैकतसहस्रं यस्मिन्. सैकतम् (from सिकता) according to 'सिकताशर्कराभ्यां च' and 'देशे लुबिलचौ च' पा. 5. 2. 104–5 (सिकताः सन्त्यस्मिन् देशे इति सिकताः। सिकतिलः। सैकतिलः। सि. कौ.). विप्रकीर्यमाणः पिष्टातकः (पटवासकः) तस्य परागः (pollen) तेन पिञ्जरितः (rendered yellow) आतपः (light) येषाम् (with दिवसाः). भुवनस्य क्षोभः तेन विशीर्णं पितामहस्य (ब्रह्मणः) कमलं तस्य किञ्जल्काः (filaments) तेषां रजोराजिः तया रञ्जिताः

इव. The world was disturbed by the riotous festival days. The poet fancies that the lotus on which ब्रह्मा sits was shattered by the भुवन्स being shaken by the birth festivities. सङ्घट्ट...लोकः people tripped over masses of pearls that had fallen from necklaces rent asunder (विघटित) in collision (when people running in haste jostled against each other).

P. 8 ll. 10–33 स्थान...प्रानृत्यन्. The principal sentence is स्थानस्थानेषु च...वाद्येन अनुगम्यमानाः...पण्यविलासिन्यः प्रानृत्यन्. The instrumentals from ०लिङ्ग्यकेन to तानकेन qualify ०वाद्येन. मन्द...लिङ्ग्यकेन in which tambourines were struck gently. आलिङ्ग्यकः a drum having the shape of a barley-corn. According to the अमरकोश, it is a kind of मृदङ्ग 'मृदङ्गा मुरजा भेदास्त्वङ्क्यालिङ्ग्योर्ध्वकास्त्रयः'. 'चतुरङ्गुलहीनोऽङ्क्यान्मुखे चैकाङ्गुलेन यः। यवाकृतिः स आलिङ्ग्य आलिङ्ग्य स हि वाद्यते ॥' शब्दार्णवः. शिञ्जानः (jingling) मञ्जुः (sweet) वेणुः (flute) यस्मिन्. झणझणायमाना झल्लरी यस्मिन् in which cymbals tinkled. झणझणायमाना pr. p. of the onomatopoetic verb ०णायते. क (in ०झल्लरीक) is affixed to बहुव्रीहि compounds having as the last member a feminine noun ending ई, ऊ, ॠ or a noun ending in ऋ. 'नद्यृतश्च' पा. 5. 4. 153. ताड्यमाना तन्त्रीपटहिका यस्मिन्—in which a stringed drum was played upon. वाद्यमाना अनुत्ताना अलाबुवीणा यस्मिन् in which the gourd lute that had its mouth turned downwards (अनुत्तान) was being played. This seems to have been some instrument like the बीन of these days. The reading of B 'अनुत्ताला०' makes a good sense. अनुत्ताल means 'low-pitched.' कलकांस्यकोश्या क्वणिताः काहलाः (बृहड्ढकाः) यस्मिन् in which there were kāhalas booming sweetly and indistinctly on account of the sounding boxes of bell-metal. समकाले दीयमानः अनुत्तालः तानकः यस्मिन् in which a protracted tone was indulged in at the interval called सम. The reading of B is better and should have been kept in the text. ०दीयमाना अनुत्ताला तालिका यस्मिन् in which the hands were clapped gently at the interval called सम. सम is the principal interval in a ताल. C and T translate 'while all the time a subdued clapping proceeded.' आतोद्यवाद्येन by instrumental music. 'ततं चैवावनद्धं च घनं सुषिरमेव। चतुर्विधं तु विज्ञेयमातोद्यं लक्षणान्वितम् ॥' नाट्यशास्त्र 28. 1. According to अमरकोश, आतोद्य and वाद्य are synonyms. अनुगम्यमानाः adj. of पण्यविलासिन्यः (harlots). अनुवर्तमानौताललयौ यासाम्. तालः keeping time. लयः harmony. Even the ornaments of the *naikins* kept time and jingled in harmony with their singing and thus looked as if they were intelligent beings (सहृदय).

There is another idea. Those who are masters in singing (सहृदय=मार्मिक) will unconsciously keep time when another person is singing. मदेन कला काकली तया कोमलः आलापः अस्ति आसां इति० लापिन्यः—who sang delicate tunes in a voice sweet but low on account of passion. 'काकली तु कले सूक्ष्मे ध्वनौ तु मधुरास्फुटे' इत्यमरः. विटानां...गायन्त्यः who sang the vulgar words of रासकs that were the nectar of the ear of dissolute young men. रासक here means either (1) a particular kind of dance (for which see above p. 29); or (2) a species of dramatic composition. See for a definition of the latter the साहित्यदर्पण VI. It has only five characters, it is in various dialects; there is no सूत्रधार; there is a single Act; the hero is a fool, while the heroine is famous. स... मालिकाः they had wreaths on their heads. समुच्छ्रित raised up (past p. p. of श्रि with सम् and उद्). कुङ्कुम...वलान्त्यः like Kashmir fillies they pranced, having bodies radiant with the stains of saffron. कुङ्कुमेन प्रमृष्टिः (rubbing the body) तया रुचिरः कायः येषाम् (with ०विलासिन्यः); कुङ्कुमे प्रमृष्टिः (rolling in) तया &c. (with किशोर्यः). नितम्बविम्बे लम्बमानाः विकटाः (large) कुरण्टकशेखराः यासाम्. कुरण्टकः Amaranth. The glow cast on their bodies by the flowers is fancied to be due to the fire of राग (passion). सिन्दूरस्य छटाभिः (streaks) छुरिता (overspread) मुखमुद्रा (colour of their face) यासाम्. The women had marked their faces with vermilion streaks. These are fancied to be the lines of the plates (पट्टः) of the edict (शासन) of cupid. The plates were smeared with सिन्दूर in order that the letters of the seal might look prominent. सिन्दू...छुरिता मुखे मुद्रा (seal) यासाम् (with ०पङ्क्तयः). अप्रतिहतं शासनं यस्य whose command is irresistible. मुष्ट्या प्रकीर्यमाणौ कर्पूरपटवासौ ताभ्यां पांसुलाः. Read ०पांसुला मनो०. मनो...यौवनस्य they were as if the roads for the wandering of the desires of youth *i. e.* the desires of young men converged in them. There is a pun. A रथ (in मनोरथ) requires a road for सञ्चरण and the road may be पांसुल (dusty.) प्रतीहार्य इव—It is the business of door-keepers in any festival to use their canes when people make a rush. The women are fancied to be प्रतीहारीs of तरुणमहोत्सव. All young men would flock to them. Hence the propriety of the word तरुण. C and T translate तरुण० as 'of a children's festival'. This is wrong. प्रचलन्ति पत्रसदृशानि कुण्डलानि यासां—whose ear-rings resembling leaves dangled about (when they danced); प्रचलन्ति पत्राणि कुण्डलानीव यासाम् (with लताः) whose leaves resembling ear-rings tossed about. लसन्त्यः dancing;

moving (with लताः). मदनः चन्दनद्रुम इव; मदनसदृशः चन्दनद्रुमः. The harlots danced out of passion. The creeper clinging to a sandal tree would also move about when tossed by the wind. ललिते पदे हंसकः (पादकटकः anklet) तस्य रवेण मुखराः (with ॰विलासिन्यः); ललितं पदं (gait) येषां ते ललितपदाः हंसकाः (हंसाः) तेषां रवेण मुखराः (with वीचयः). शृङ्गाररसः सागर इव. The harlots were the ripples of the ocean of passion. हंsa may be cackling near the waves of a lake. वाच्या...शून्याः void of discrimination as to what was to be said or not said (applies to both ॰विलासिन्यः and ॰क्रीडाः). घनः (deep) पटहरवः तेन उत्कण्टकिताः (thrilled) गात्रयष्टयः यासाम् (with ॰विलासिन्यः); घनः मेघः पटहः इव तस्य रवः तेन उत्कण्टकिताः (सञ्जातकण्टकाः) गात्रयष्टयः यासाम् (with केतक्यः). The pollen from the flowers worn by the women was carried about. The केतकी flower also has pollen. The केतक blossoms forth when the cloud thunders (in the rainy season (and there are कण्टकs on the केतक petals). दिवसम् (acc. of time) the whole day. उत्फुल्लं आननं यासाम्. The कविसमय is that the कमल expands in the day and the कुमुद at night. अनुपजाता निद्रा यासाम्. The women had no sleep at night. The कुमुद plants open their buds at night. आविष्टाः इव like persons possessed. नरेन्द्र...वृताः surrounded by a host of princes; surrounded by a host of magicians. नरेन्द्रः means generally a विषवैद्य and not one who exorcises evil spirits. See शिशुपालवध II. 88. 'सुनिग्रहा नरेन्द्रेण फणीन्द्रा इव शत्रवः' (where also there is a pun). रागमुद्दीपयन्त्यः kindling passion (with women); heightening the melody. The principal रागs are six. पुष्टयः fatness. मदमपि मदयन्त्य इव who as if intoxicated intoxication itself. Even मद could draw upon them for adding to itself. The reading उत्सवयन्त्यः would be more in keeping with what precedes. कटाक्षे...शुक्तिभिः in casting sidelong eyes, they seemed to be drinking with the shells (शुक्ति) of the corners of their eyes. The idea is:—when they cast glances, they took the pupil of the eye far away and exposed only the white portion of the eye. The white of the eye resembles mother-o'-pearl which is used in drinking (particularly milk &c.). तर्जनेषु in frightening a person they seemed as if to fetter him with the chains of the rays of their nails. They used the forefinger (तर्जनी) in chiding people. Naturally their nails flashed. The rays are fancied to be पाशs with which to bind the person chid. कोपाभिनयेषु—when a person is angry or wants to convey that he is angry, he knits his brows. चतुर...विकारान् in their clever movements they seemed to scatter

about emotions. Their various movements caused the spectators to be roused to various emotions.

P. 9 ll. 1–9 अन्यत्र…विलेसुः. The principal sentence is अन्यत्र…राजमहिष्यः…विलेसुः. वेत्रिणां वेत्रेण वित्रासिताः जनाः तैः दत्तं अन्तरालं यासाम् for whom room was made by people that had been terrified away by the cane of the warders or chamberlains. A cane is the symbol of the authority of a कञ्चुकिन्. Note 'आचार इत्यवहितेन मया गृहीता या वेत्रयष्टिरवरोधगृहेषु राज्ञः' शाकुन्तल II. This and the following adjectival clauses qualify राजमहिष्यः. ध्रियमाणं धवलातपत्राणां वनं (समूहः) यासु over whom was held a forest of white parasols. कल्प…रिण्यः wandering under the tree of paradise. The queens resembled the nymphs of the woods. स्कन्धयोः उभयपालीभ्यां लम्बमानं लम्बं उत्तरीयं तस्मिन् लग्नौ हस्तौ यासाम् whose hands clung to the waving upper garment hanging down from both sides of their shoulders. लीला…प्रेङ्खन्त्यः who swung as if mounted on a swing in play. The shawls of the queens when they danced fluttered on their shoulders and they tried to hold them with both their hands. This looked as if they held the ropes of a swing with their hands. कनककेयूरकोट्या पाट्यमानं पट्टांशुकं तेन उत्तरङ्गाः that were waving because the fine cloth they wore was torn by the ends of the golden armlets. तरन्तः चक्रवाकाः तैः सीमन्त्यमानं स्रोतः यासाम् (rivers) the water of which was separated into two by the चक्रवाक birds that floated in them. सीमन्त्यमान (from the noun सीमन्तः) *pr. p.* of the passive of the denominative verb सीमन्तयति. The golden armlet was like चक्रवाक, the fine cloth was like the stream and the queens therefore resembled rivers. उद्धूयमाना (being waved) धवला चामरसटा तस्यां लग्नः त्रिकण्टकः तस्मिन् वलिताः (turned) विकटाः कटाक्षाः यासाम्. हंसैः आकृष्यमाणं नीलोत्पलवनं यासु. सरस्यः lakes. त्रिकण्टकः an ear-ornament containing three gems 'त्रिकण्टकस्तु त्र्यश्रः स्यात्त्रिभी रत्नैश्च भूषणम्' quoted by the com. Their chowries stuck to their ear-ornament. When this happened they looked at the ornament to disentangle them. Their dark eyes resembled blue lotuses and the ornament with three gems resembled हंसs with their two feet and long beak; and the white chowries resembled the white body of the swans. The resemblance may also be due to the red colour of the gems and the redness of the feet and beak of राजहंसs. 'राजहंसास्तु ते चञ्चुचरणैर्लोहितैः सिताः' इत्यमरः. चलन्तौ चरणौ ताभ्यां च्युतः अलक्तकः तेन अरुणाः स्वेदशीकराः तैः सिच्यमानाः भवनहंसाः याभिः. सन्ध्यारागेण रज्यमानमिन्दुबिम्बं यासु. कौमुदीरजन्यः nights

of the full moon in कार्तिक (which is in शरद्दतु). In शरद्दतु moonlight is at its best. The fair queens are like कौमुदी nights, the white हंस like the moon's disc and the sweat reddened by lac-dye like the glow of evening. कण्ठे निहितः काञ्चनकाञ्चीगुणः तेन अञ्चितः (bent) कञ्चुकी तस्य विकाराः तै आकुञ्चिताः भ्रुवः यासाम्. The queens put their golden girdles round the neck of the chamberlain and bent him. The कञ्चुकिन् made contortions when so treated, at which the women knit their brows (in derision). वागुरा net. प्रसारितौ बाहुपाशौ याभिः. The out-stretched arms resemble the cords of the net (of love).

P. 9 ll. 10–22 सर्वतश्च...राशयः. स्त्रैणम् bevy of women. 'स्त्रीपुंसाभ्यां नञ्स्नञौ भवनात्' पा. 4. 1. 87. रागमयी full of राग (redness, love). शुशोण perfect of शोण् I P to become red. मङ्गलकलशमयः—jars full of water are looked upon as a good omen. विक्षेपः tossing. Their tender arms resembled the filaments of lotuses. विलासस्मितैः—Their flashing smiles appeared like the flashes of lightning. The word कालः means 'time (such as day &c.) or dark.' With the last meaning there is a विरोध in saying that काल became तडिन्मय (bright). Both smiles and lightning are bright. अंशुभिः = किरणैः. कृष्ण...वासराः the days seemed as if dappled. कृष्णसारः (1) spotted antelope; (2) dark and variegated. शिरीष...पुरैः by the bunches of शिरीष flowers used as ornaments of the ear. The शिरीष is a very delicate flower and used as ear-ornament. See शाकुन्तल I 'अवतंसयन्ति प्रमदा दयमानाः शिरीषकुसुमानि'. हरिता (green) छाया (कान्तिः) यस्य. आतपः daylight. विस्रंस...रिक्षम् the sky seemed as if full of collyrium by the sprays of तमाल in the braided hair becoming loose (by dancing). The तमाल leaf is dark and was used as decoration for the hair. 'धम्मिल्लः संयताः कचाः' इत्यमरः. हस्तकिशलयैः—their hands were delicate like tender leaves. माणिक्ये...पा by the radiance of the rain-bow in the gems. चाषपत्रमयाः full of the wings of चाष (blue jay). The sun's rays falling upon the gems of the women gave rise to rain-bow colours. ग्रहगृहीताः seized by a ghost. निनर्तिषया with the desire to dance (निनर्तिषा noun from the desiderative base of नृत्). विपुस्फुलुः *perfect* of स्फुल् 6 P with वि to throb, to vibrate. कुबेरकोषाः the treasures of कुबेर. कुबेर is the lord of riches and treasures. अलुप्यन्त were plundered.

P. 9 l. 23—**P. 10** l. 2 एवं च...श्रियम्. The principal sentence is देवी यशोमती गर्भेणाधत्त...राज्यश्रियम्. वृत्ते concluded. देवे—

this is to be connected with हर्षे below (last line of p. 9). उत्तमाङ्गे निहिताः रक्षासर्षपाः यस्य on whose head were placed mustard seeds to ward off (evil). This and the following words in the locative qualify हर्षे. समुन्मिषन्तः प्रतापः एव अग्निः तस्य स्फुलिङ्गाः यस्मिन् In whom the sparks of the fire of prowess were as if bursting forth. The idea is that the सर्षपs on the head were so many sparks of fire &c. The punctuation in the text is wrong. Take away the comma after सर्षपे, वपुषि and ग्रीवके and put it after स्फुलिङ्ग इव, तेजसीव, दर्पाङ्कुर इव. The सर्षपs employed were probably red. The white सर्षप is usually called सिद्धार्थ and is used as a protection against evil spirits. गोरोचनया पिञ्जरितं वपुः यस्य whose body was rendered yellow with गोरोचना. गोरोचना is a bright yellow pigment prepared from the urine or bile of a cow or found in the head of a cow; it is used as a medicine and to ward off the evil eye and evil spirits. समभिव्यज्यमानं सहजं क्षात्रतेजः यस्य. The yellow गोरोचना resembles तेजः. हाटके (सुवर्णे) बद्धा विकटा (large) व्याघ्रनखपङ्क्तिः तया मण्डिता ग्रीवा यस्य स ॰ग्रीवकः तस्मिन्. Even now the same ornament is tied round the necks of children. When क is added at the end of बहुव्रीहि compounds, the preceding vowel, if long, is shortened. 'केऽणः' पा. 7. 4. 13. (के परे अणो ह्रस्वः स्यात्). हृदयात् उद्भिद्यमानाः दर्पाङ्कुराः यस्मिन्. The poet fancies that the tiger's claws worn on the chest were the buds of pride bursting out of his heart. प्रथ...कुर्वाणे by his first indistinct prattle he seemed to make a beginning of truth. ओंकारं कृ (lit.) to utter Om *i. e.* to make a beginning. The syllables ओम् and अथ are very auspicious and are therefore uttered at the beginning of many things. A child even now is first taught the words 'ओं नमः सिद्धम्'. प्रणव or ओंकार precedes the study of the Veda. 'ओङ्कारः स्वर्गद्वारं तस्माद् ब्रह्माध्येष्यमाण एतदादि प्रतिपद्येत' आपस्तम्ब I. 13. 6. Compare रघु॰ I. 11 'आसीन्महीक्षितामाद्यः प्रणवश्छन्दसामिव'. Connect मुग्धस्मितैः with आकर्षति, which qualifies हर्षे. Smiles and flowers are both white. जनन्याः पयोधरौ कलशौ इव तयोः पयः दुग्धं तस्य शीकरः तस्य सेकः. वदन is compared to कमल, small teeth to अङ्कुर. पयोधर also means मेघ and पयः means 'water.' The child smiled a happy smile when nursed at the breast and showed its teeth, which looked like buds. चारित्र...पाल्यमाने—he was as much guarded by the women in the seraglio as their own chastity. मन्त्रः state policy determined upon by a king in consultation with his ministers. 'मन्त्रो विजयमूलं हि राज्ञो भवति राघव' अयोध्याकाण्ड 100. 16; 'विजयो मन्त्रमूलो हि राज्ञो भवति भारत' सभापर्व 5. 27. The मनुस्मृति says

'यस्य मन्त्रं न जानन्ति समागम्य पृथग्जनाः । स कृत्स्नां पृथ्वीं भुङ्क्ते कोशहीनोऽपि पार्थिवः ॥' VII. 148. 'मन्त्रमूलं यतो राज्यं तस्मान्मन्त्रं सुरक्षितम् । कुर्याद्यथास्य न विदुः कर्मणामा फलोदयात् ॥ याज्ञ॰ I. 344. वृत्तम् good conduct. यश...वर्ध्यमाने who was cherished by his kindred like their own good name. पद्म वा पद्मं वा पद्मपाणि (बहुव्रीहि). गर्भेणाधत्त राज्यश्रियम् became pregnant with राज्यश्री. Read वसुधां for वसुधा. गर्भे...वसुधाम् as the form of नारायण produced the earth through गर्भ (*i. e.* हिरण्यगर्भ). We have seen above (p. 30) that स्वयम्भू cast seed in the water, which became an egg in which हिरण्यगर्भ was produced. This हिरण्यगर्भ in his turn created heaven and earth. 'ताभ्यां स शकलाभ्यां च दिवं भूमिं च निर्ममे ।' मनु॰ I. 13. नारायण is identified in the मनुस्मृति with ब्रह्मा (see I. 10). If we take गर्भेणाधत्त in its ordinary sense (*viz.* 'conceived') it is difficult to point out the particular story to which Bāṇa alludes. We may explain thus:—the whole universe at the time of प्रलय lies in नारायणोदर and comes out of it at the time of creation; so पृथिवी is in the गर्भ (उदर) of नारायण.

P. 10 ll. 3–8 पूर्णेषु...राजत. The principal sentence is (देवी यशोमती) प्रसूतवती दुहितरम्. दीर्घ...सरसी as the lake gives birth to a lotus plant that has long and red stalks and roots. दीर्घाणि रक्तानि नालानि नेत्राणि (मूलानि) च यस्याः (with उत्पलिनी). This and the adjectives in the following clauses apply to दुहितरं also. दीर्घरक्ते नालवत् नेत्रे यस्याः whose eyes are red and long like a lotus-stalk. Redness of the corner of the eye was looked upon as a sign of beauty. हंसैः मधुरः स्वरः यस्याम् (with शरदम्); हंसवत् मधुरः स्वरः यस्याः (with दुहितरम्). कुसुमैः सुकुमाराः अवयवाः भागाः यस्याः (वनराजिम्); कुसुमवत् सुकुमाराः अवयवाः हस्तादयः यस्याः (दुहितरम्). मधुश्रीः vernal beauty. महाकनकेन (grains of gold) अवदाता (resplendent); महाकनकवत् अवदाता. The com. says 'महाकनकं तिलसुवर्णं वसुधारा धनवृष्टिः । इयं च महाभ्युदयसूचनाय दिवा पतति ।'. वेला the shore of the sea. The sea is called रत्नाकर. सहस्रनेत्रः इन्द्रः तेन दर्शनं तस्य योग्याम्; सहस्रनेत्रैः दर्शनस्य योग्याम्. शची is the wife of इन्द्र. अहल्या the wife of the sage गौतम was seduced by इन्द्र who assumed the form of the sage. For this the sage cursed अहल्या to be a stone and इन्द्र had a thousand marks on his body, which were afterwards turned into eyes. See रामायण I. 48 and VII. 30 for the story. The कथासरित्सागर contains the story 'वराङ्गलुब्धस्याङ्गे ते तत्सहस्रं भविष्यति । दिव्यस्त्रीं विश्वकर्मा यां निर्मास्यति तिलोत्तमाम् ॥ तां विलोक्य तदैवाक्ष्णां सहस्रं भविता च ते ।' III. 3. 144–145. कुमारिलभट्ट in his तन्त्रवार्तिक explains this story along with others in a rationalistic manner. सर्वैः भूभृद्भिः

(पर्वतै:, राजभि:) अभ्यर्थिताम् solicited, wooed. गौरी=पार्वती. मेना the wife of हिमालय. See above p. 9 (notes) as to the birth of पार्वती. एकावली a single string of pearls. 'एकावल्येकयष्टिका' इत्यमर:.

P. 10 ll. 9–16 अस्मिन्नेव...र्पितवान्. The principal sentence is अस्मिन्नेव तु काले...यशोमत्या भ्राता सुतम्...भण्डिनामानमनुचरं कुमारयोरर्पितवान्. अष्ट...देशीयम् about eight years old. The affixes कल्प, देश्य and देशीय are added in the sense of 'a little less than.' 'ईषदसमाप्तौ कल्पब्देश्यदेशीयर:' पा. 5. 3. 67. उद्धूयमान: कुटिल: काकपक्षकशिखण्ड: यस्य. The अमरकोश gives काकपक्ष and शिखण्डक as synonyms. Therefore we may take शिखण्ड as meaning 'tuft of hair' and काकपक्षक as 'the side-locks of hair on the temples.' खण्डपरशो: (शिवस्य) हुंकारेणाग्नि: तस्य धूमलेखा तया अनुबद्ध: मूर्धा यस्य. खण्ड...जातम् who looked like cupid born again with his head encircled (अनुबद्ध) by the streak of smoke of the fire of S'iva's wrath. The boy was handsome and had dark curling hair. The poet fancies him to be मदन with धूम on his head. धूम is dark and waving. मदन wanted to help the gods against the demon तारक who was to be killed by the son of शिव. In order to induce शिव to marry पार्वती, Cupid was about to shoot his flowery arrow, when S'iva came to know Cupid's intention and in wrath burnt him to ashes by the fire from his third eye. Compare कुमारसम्भव III 'क्रोधं प्रभो संहर संहरेति यावद्गिर: खे मरुतां चरन्ति । तावत्स वह्निर्भवनेत्रजन्मा भस्मावशेषं मदनं चकार ॥'. त्रिकण्टके मुक्ताफलं तस्य आलोक: (light) तेन धवलितं तेन. संपृ...दर्शयन्तम् who exhibited as it were the compound *Avatara* of Vishṇu and S'iva. For त्रिकण्टक as an ear-ornment, see above p. 34. This refers to the mythological story that विष्णु is dark in colour and शिव bright. पीने प्रकोष्ठे (fore-arm) प्रतिष्ठितं पुष्पलोहस्य वलयं यस्य. The com. says 'पुष्पलोहं मणिभेद:'. क्षत्रस्य क्षपणे क्षीण: परशु: तस्य पाश: तेन चिह्नितं marked with the ring of the axe that had been worn away in destroying the क्षत्रियs. The idea is that in killing the क्षत्रियs the blade became worn out and what remained was the iron ring behind the blade. The वलय resembled the ring of the परशु thus worn away. बाण very frequently refers to the story of the slaughter of the क्षत्रियs by परशुराम. See pp. 44, 47 of the text. परशुराम killed कार्तवीर्य for carrying away the cow of his father जमदग्नि. The sons of कार्तवीर्य killed जमदग्नि in the absence of परशुराम. परशुराम on knowing this took the vow of exterminating the क्षत्रियs and fulfilled it 21 times. कण्ठसूत्रे ग्रथिता: भङ्गुरा: (कुटिला:) प्रवालाङ्कुरा: (coral) यस्य. उर:काठिन्येन खण्डितानि नरसिंहनखरस्य खण्डानि येन. The corals were red and curved. They

are fancied to be the pieces of the nails of नरसिंह which stuck to the chest of हिरण्यकशिपु. प्रवाल is worn as an auspicious thing. Put the comma after ०न्तरं and not after ०खण्डम्. गृहीतं जन्मान्तरं येन. The boy looked like हिरण्यकशिपु born again. For persecuting his son प्रह्लाद who was a devotee of विष्णु, the latter assumed the man-lion form and killed हिरण्यकशिपु. The story is given in the भागवतपुराण (VII). शैश...ष्टम्भम् even in boyhood he bore himself proudly. वीज...द्रुमस्य—being a boy yet, he is styled 'the seed of the tree of valour'. अनुचरं कुमारयोः as an attendant of the two princes (राज्यवर्धन and हर्ष).

P. 10 ll. 17–22 अवनि...वभूवतुः. तस्य refers to भण्डि. ईश्वरस्य =शिवस्य. तुल्यं...सीत् he looked upon (his two sons and the third Bhaṇḍi) equally *i. e.* he bestowed equal care on all the three. दर्शन means also 'sight'. शिव saw with the third eye as well as with the other two. ईश्वरस्य applies to the king also. सकल... दायिनौ applies to राजपुत्रौ and मधुमाधवौ. तेन=भण्डिना. प्रकृतिदक्षिणेन courteous by nature (with तेन); blowing from the south by nature (with ०मारुतेन). मधुमाधवौ—चैत्र and वैशाख, the months of spring. 'मधुश्च माधवश्च वासन्तिकावृतू' तै. सं. 4. 4. 11. 1. मलय is one of the seven principal mountains of India. It is to be identified with the southern portion of the ghauts running from the south of Mysore and forming the eastern boundary of Travancore. मधुमास and मलयमारुत are both excitants of Love. The seven कुलपर्वतs are 'महेन्द्रो मलयः सह्यः शुक्तिमानृक्षपर्वतः । विन्ध्यश्च पारियात्रश्च सप्तैते कुलपर्वताः ॥' वायु० 45. 88. Compare for the श्लेष on दक्षिण and the idea also 'उत्पादयति लोकस्य प्रीतिं मलयमारुतः । ननु दाक्षिण्यसम्पन्नः सर्वस्य भवति प्रियः ॥' काव्यादर्श II. 174. अपरे...सह वर्धमानौ growing together with the joy of the subjects, as if it (joy) were another brother (of the two princes हर्ष and राज्यवर्धन). The idea is that as the princes became endowed with youth and all the esteemed qualities of young princes, the joy of the people also grew *pari passu*. The adjectives from ०स्तम्भौ to क्षमौ apply to the princes and to ०संनिवेश. स्थिरौ ऊरुस्तम्भौ (ऊरू स्तम्भौ इव) ययोः whose pillar-like thighs were firm (with princes); स्थिराः उरवः स्तम्भाः ययोः whose pillars are firm and big (with ०सन्निवेशौ). पृथुः प्रकोष्ठः ययोः (applies to both). प्रकोष्ठः the forearm; the room near the gate or a quadrangle. दीर्घौ भुजार्गलौ ययोः that had long bar-like arms. A city-gate has large bars to fasten it. विकटं उरःकपाटं ययोः whose chest was broad like the panel of a gate. The word is कपाट; but is also written कवाट. 'कं शिरः पाटयति प्रविशताम्' क्षीरस्वामी.

प्रांशुः (tall) सालः (rampart) तद्वत् अभिरामौ (charming); प्रांशुसालेन अभिरामौ (with संनिवेशौ). 'प्राकारो वरणः सालः' इत्यमरः. साल is also a tree. महा...वेशः the site of a large city. सर्व...क्षमौ capable of giving shelter to all people (applies to both).

P. 10 l. 23—**P. 11** l. 9 अथ चन्द्र...जग्मतुः. The principal sentence is अथ...राज्यवर्धन इति हर्ष इति सर्वस्यामेव पृथिव्यां...द्वीपान्तरेष्वपि प्रकाशतां जग्मतुः. चन्द्र...र्निरीक्ष्यौ—they (the princes) were charming and not to be gazed at. They overpowered the world by their valour and their fame resembling flashing moonlight and therefore were like the sun and the moon. स्फुरन्ती ज्योत्स्ना तत्सदृशं यशः (द्वयोरपि धवलत्वात्) प्रतापश्च ताभ्यां आक्रान्तं भुवनं याभ्याम्. The moon is अभिराम, while the sun is दुर्निरीक्ष्य. स्फुरन्ती ज्योत्स्ना यशः इव प्रतापश्च (heat) ताभ्यां &c. The भुवन्s are either three or fourteen. अग्नि...भूतौ the princes were like fire and wind acting in unison and manifesting there effulgence and force. If fire and wind combined, the devastation wrought by them would be appalling. शिलाभिः कठिनः कायबन्धः ययोः (with हिमवत् and विन्ध्य); शिलावत् कठिनः (with princes). अचलौ—never wavering; mountains. महा...योग्यौ like two big bulls, they were fit for कृतयुग. The two princes were so righteous that they were fit to live in कृतयुग (the age of virtue, see above p. 3 notes). Bulls are fit to carry the yoke (युगं). There is another suggestion. वृष also means 'धर्म.' 'शुक्रले मूषिके श्रेष्ठे सुकृते वृषभे वृषः' इत्यमरः. धर्म is fit to live in its entirety in कृतयुग only. हरिः (अश्वः) वाहनं ययोः तौ हरिवाहनौ; विभक्तं शरीरं ययोः तौ °शरीरौ—who rode horses and had well-proportioned bodies. हरि means सूर्य and विष्णु also. Mark the numerous senses of हरि 'यमानिलेन्द्रचन्द्रार्कविष्णुसिंहांशुवाजिषु । शुकाहिकपिभेकेषु हरिर्ना कपिले त्रिषु' इत्यमरः. हरिवाहने विभक्तं शरीरं ययोः (अरुणगरुडौ) whose bodies are assigned for carrying the sun and Vishṇu. अरुण is the charioteer of the sun and गरुड is the vehicle of विष्णु. उपेन्द्रः विष्णुः. नागेन्द्रगतौ—the princes rode the best of elephants. Or their gait was like that of the best of elephants (नागेन्द्रस्य इव गतं ययोः). Both इन्द्र and विष्णु are नागेन्द्रगत. इन्द्र rides the best of elephants (ऐरावत); विष्णु sleeps on शेष (the best of serpents). 'गजेऽपि नागमातङ्गौ' इत्यमरः. कुण्डल...धरौ the princes wore ear-rings and diadem. कर्ण, who had a कुण्डल and कवच given to him by the sun from his very birth, is a type of charity. Indra (who was careful to guard his son अर्जुन) came to Karṇa disguised as a ब्राह्मण and begged of him his कुण्डल and कवच and got them. इन्द्र being pleased with his liberality gave him a शक्ति. See वनपर्व Chap. 310–311

(Kumbakonam ed.). अर्जुन was called किरीटिन्. See विराटपर्व 43 'किरीटं सूर्यसंकाशं भ्राजते मे शिरोगतं 129...इन्द्रदत्तमनाहार्यं तेनाहुर्मां किरीटिनम् ।' 130. सर्वतेजस्विनाम् of all luminaries; of all spirited persons. उदयास्तमयौ rising and setting; prosperity and decline. अमान्ता...कुटीरके who on account of their great pride could not contain themselves in the hut of the earth hemmed in (सङ्कट) by the restraint of the bolt in the shape of the shores that are near it. अमान्तौ *pr. p.* of मा with the negative particle. आसन्ना वेला एव अर्गलः तेन निरोधः तेन सङ्कटः. कुः पृथ्वी एव कुटीरकः. The earth is bounded by the shores of the sea; and therefore it fell short of their ambitions. मान also means 'size.' कुकुटीरक also means 'wretched hut.' In a wretched hut even an ordinary man cannot contain himself. तेजः...मानौ who disliked even their shadow falling away from light. The shadow of an object naturally falls in the direction opposite to that from which a light comes. They being तेजस्विन् desired that everything that was theirs (even a shadow) should be तेजःसंमुख and not ०पराङ्मुख. जुगुप्समानौ—*pr. p.* of the desirative base of गुप् (though there is no sense of desire). 'गुप्तिज्किद्भ्यः सन्' पा० 3. 1. 5. (गुपेर्निन्दायाम् । जुगुप्सते). स्वात्म...लज्जमानौ. The idea is that they could not bear even this that their image should be reflected in the toe-nails of others (and thus it might appear that they were bowing at the feet of others). The idea is similar to 'यः करधौतासिप्रतिविम्वितेनात्मनापि &c.' (p. 1 text). भङ्गेन (1) by the curling; (2) defeat or running away. चूडा...माणौ—the idea is:—when the umbrella (one of the insignia of sovereignty) was held over them it was reflected in their crest jewel and thus a second umbrella seemed to exist. They could not tolerate the existence of a second umbrella (a rival emperor) and therefore felt ashamed even when a second umbrella existed in reflection only. षण्मुखः कार्तिकेयः the son of शिव. स्वामिन् is one of the names of कार्तिकेय. असुखायमानौ श्रवणौ ययोः. The idea is that they wanted the term स्वामि (lord) to be applied to themselves alone and could not bear that any one else (even the God स्कन्द) should be so called. कार्तिकेय or स्कन्द is the Mars or god of war of Indian mythology. Most of his epithets have reference to the circumstances of his birth. शिव cast his seed in Agni, who unable to bear it, cast it into the Ganges. It was then transferred to the six कृत्तिकाs, each of whom bore a son. The six sons were then mysteriously combined into one with six mouths. He was the commander of the gods against

the demon तारक whom he slew. See रामायण बालकाण्ड 36 and 37, कथासरित्सागर III. 6. and बृहत्कथामञ्जरी III. 1. 142. ff. प्रतिपुरुष (1) reflection; (2) rival. सन्ध्या...माङ्गौ Even in folding their hands at the morning and evening adoration, their heads ached. शूलायमानं उत्तमाङ्गं (शिरः) येषाम्. To fold the hands is a sign of humility and submission. They had to fold hands in सन्ध्यावन्दन. Even this caused them मस्तकशूल. जल...हृदयौ their hearts were pained even by the bow borne by the cloud. They could not tolerate any one wielding a bow and hence were distressed when they saw the rain-bow in the cloud. दोदूयमान *pr. p.* of the intensive base of दू. The reading दोधूयमान is not so good as दोदूयमान. It would mean 'whose hearts were shaken.' आले... पतिभिः by the kings painted in pictures. They were accustomed to the fact that ordinary rulers bowed at their feet. परिमितं मण्डलं (disc) तेन सन्तुष्टम्. The sun has only a limited मण्डल (disc); they wanted an unlimited मण्डल (sphere of influence extending over numerous neighbouring and distant kings). The कामन्दकीयनीतिसार (in the 8th Sarga) gives the views of several authors on the number of kings constituting a मण्डल. Ordinarily मण्डल comprises twelve near and distant kings. 'इतिप्रकारं बहुधा मण्डलं परिचक्षते । सर्वलोकप्रतीतं हि स्फुटं द्वादशराजकम् ॥' का. 8. 41. See the मिताक्षरा on याज्ञवल्क्य॰ I. 345 'अरिर्मित्रमुदासीनोऽनन्तरस्तत्परः परः । क्रमशो मण्डलं चिन्त्यं सामादिभिरुपक्रमैः ॥'. भूभृता (पर्वतेन मन्दरेण) अपहृता लक्ष्मीः यस्य. In churning the ocean the gods made मन्दर the churning handle. 'मन्थानं मन्दरं कृत्वा नेत्रं कृत्वा तु वासुकिम् । मथ्यतामममृतं देवाः साहाय्ये मय्यवस्थिते ॥' विष्णु॰ I. 9. 76. लक्ष्मी was one of the 14 jewels churned out. The princes (हर्ष and राज्य॰) never allowed any भूभृत् (king) to carry off their लक्ष्मी (glory) and therefore laughed at the ocean that allowed its लक्ष्मी (the goddess) to be carried off by a भूभृत् (mountain). For क in ॰लक्ष्मीकं see above p. 31. अकृतः विग्रहः (शरीरं) येन. A powerful person would offer विग्रह (battle); the wind though powerful offered no विग्रह (it had no body). चमरीणां बालव्यजनेन वीजितं तेन. चमरी deer, of the tails of which chowries are made, are to be found in the Himālayas. The चामर is an emblem of sovereignty. Therefore they could not bear that the mountain should be fanned by the tails of चमरीs. जल... खिद्यमानौ—conches are found on the seashore. Conches were blown by great warriors only. There is perhaps another idea. शङ्ख is one of the nine निधिs. They could not allow शङ्ख (treasure) to remain with जलधि. The author perhaps intends also a

picturesque effect. शङ्ख and जलधि are words meaning enormous numbers. 'लक्षं च नियुतं चैव कोटिरर्बुदमेव च । वृन्दः खर्वो निखर्वश्च शङ्खपद्मौ च सागरः । अन्त्यं मध्यं परार्धं च दशवृद्ध्या यथाक्रमम् ॥'. चतु...सहमानौ. वरुण (प्रचेतस्) is the lord of the ocean in mythology. हर्ष's sovereignty extended over the earth bounded by the four oceans. अनपहृतानि छत्राणि येषाम्. विगता छाया (shade; splendour) येषाम्. Parasols shade one from the sun. Though they did not carry away the parasols of kings whom they vanquished, they made them विच्छाय (*i. e.* void of splendour; void of shade against the sun). There is an apparent contradiction which is removed by taking the other sense of छाया. साधु...क्षरन्तौ they were pleased with (*i. e.* they bestowed favours upon) the good, though not courted by them (the good), and poured nectar (sweet words) with their lips on them. There is another meaning due to श्लेष, which gives rise to विरोधाभास. प्रसन्न means 'transparent, clear' (as applied to wine). मधु means 'wine'. 'Even on good (*i. e.* teetotallers) people they poured wine with their lips, they being प्रसन्न without having taken (wine)'. Remove the comma after ०प्रसन्नौ. वंशः (1) family; (2) bamboo. ऊष्मणा (1) by their pride; (2) by heat. म्लानि (1) decline; (2) withering. दूरस्थितानपि. The force of अपि lies in this—if bamboos were to be destroyed fire would have to be brought near them; but the two princes brought about the decline of even *distant* kings. दिवसे दिवसे अनुदिवसं (अव्ययीभाव). Read शस्त्राभ्यास० for शास्त्राभ्यास०. शस्त्राभ्यासेन श्यामिका (darkness) तया कलङ्कितम्. अशेषं राजकं (राज्ञां समूहः) तस्य प्रतापः एव अग्निः तस्य निर्वापणं तेन मलिनम्. 'अथ राजकम् ॥ राजन्यकं च नृपतिक्षत्रियाणां गणे क्रमात् ।' इत्यमरः. Their hands were darkened by the practice of sword play. That darkness is fancied to be due to the extinguishing of the fire of the prowess of kings. योग्याकालेषु at the times of (martial) exercise. धीर deep. अभ्यर्णोपभोगात् after enjoyment that was near (*i. e.* that occurred a short while before). दिग्...लपन्तौ—the twang of their bows spread in all directions. The author fancies that the twang was the talk of the princes with the damsels (the quarters). आविर्भूतः शब्दस्य प्रादुर्भावः ययोः—whose names became known. द्वीपान्तरेषु—The द्वीप्s are either spoken of as seven (जम्बु, प्लक्ष, शाल्मल, कुश, क्रौञ्च, शाक and पुष्कर) or eighteen. See विष्णुपुराण II. 1. 11 ff. and व्यासभाष्य on योगसूत्र III. 25 (for सप्तद्वीपा वसुमती) and रघुवंश for 'अष्टादशद्वीपनिखातयूपः' 6. 38.

P. 11 ll. 10–22 एकदा...दिदेश. भुक्तवान् that had taken his dinner. प्रथमं...भृत्याः good servants, the first essential of sover-

eignty, are difficult to obtain. For the seven Angas of राज्य see above p. 5. प्रायेण...क्षुद्राः generally mean persons, being agreeable in company, make the king their wealth, like atoms. The idea is that mean persons are agreeable to whatever the king says when they are in his company and thus by flattery make him the source of wealth to themselves. There are double meanings. It is the atoms that produce the पार्थिव द्रव्य (earthy substance). द्रव्य and समवाय are technical words in the न्यायवैशेषिक philosophy. The द्रव्यs are 'पृथिव्यप्तेजोवाय्वाकाशकालदिगात्ममनांसि नवैव.' समवाय is one of the seven categories of the न्यायवैशेषिक system 'द्रव्यगुणकर्मसामान्यविशेषसमवायाभावाः सप्त पदार्थाः'. समवाय is defined as 'नित्यसम्बन्धः समवायोऽयुतसिद्धवृत्तिः' *i. e.* it is an inseparable connection of such things as the whole and its parts, qualities and actions and their abode &c. Action is produced in the atoms by the will of God; two परमाणुs give rise to a द्व्यणुक and three द्व्यणुकs to a चतुरणुक and so on, when the earthy and other substances are ultimately evolved. The परमाणुs are the causes of द्व्यणुक &c. and between these latter and the परमाणुs there is समवाय. So सम...भूय means (in the case of atoms) 'being favourable to समवाय (*i. e.* entering into समवाय relation with their effects, the द्व्यणुक &c.). क्रीडारसेन on account of their liking for play. नर्तयन्तः making to dance. बालिशाः (1) children (2) triflers. Children in play make the peacock dance. Rogues, in whose hands the king becomes a puppet, make him dance (act) as they please. The com. gives another sense of मयूर 'धूर्तजनयोग्यो हासः'. But this is not absolutely necessary. दर्पण...पल्लविकाः rogues having entered into the heart (*i. e.* having secured influence over the prince's mind) transfer their disposition to him, as in a mirror. In a mirror also tendrils transfer bodies (*i. e.* the forms of tendrils are reflected). 'पल्लविको विटः' क्षीरस्वामी. The शब्दकल्पद्रुम gives वेश्यापति as the meaning of पल्लवक and कामुक as the meaning of पल्लविक. विप्रलम्भकाः deceivers, impostors. मिथ्यादर्शनैः (1) by false sights; (2) by false doctrines. असद्बुद्धि (1) ideas about things that have no existence (असतः अविद्यमानस्य बुद्धिः, with स्वप्नः); (2) false notions. Impostors warp the mind of the prince with false doctrines; dreams delude us by presenting things to our vision that do not exist. गीत...वातिकाः rogues, not being watched, bring about intoxication by singing, dancing and laughter. उपेक्षिताः वातिकाः विकाराः—as diseases of wind when neglected bring on madness. वात is one of the three humours of the body (वात, पित्त and कफ).

A mad man sings, dances and laughs. तृष्णावन्तः (1) thirsty; (2) greedy (for wealth). अकुलीनाः (1) not lying on the earth; (2) low-born. न शक्यन्ते ग्रहीतुम्—(1) cannot be seized; (2) cannot be reconciled. The चातक bird always feels thirst because it cannot drink the water on the earth, but subsists on a few drops from the cloud. Sailing as it does through the sky (कौ पृथिव्यां लीनो न भवति इति अकुलीनः) it cannot be seized. मानसे (1) in the मानस lake; (2) in the mind. स्फुरन्तम् (1) moving about; (2) appearing. जालिकाः (1) fishermen; (2) cheats. जालेन चरतीति जालिकः. Fishermen catch fish in the मानस lake. Cheats are so clever that they grasp the thought (of the prince) the moment it rises in his mind. Ordinarily one's thoughts are understood by their effects. यमपट्टिकाः—those who exhibit canvas on which are drawn the torments of Hell inflicted by Yama on sinners. See मुद्राराक्षस Act I where we have a person showing यमपट. अम्बरे (1) on canvas; (2) in the sky. उद्गीतकाः who sing loudly. Rogues draw paintings in the sky *i. e.* build castles in the air, represent to the king as possible what is impossible. शल्यम् (1) the point of an arrow, barb; (2) pain. अतिमार्गणाः (1) very keen arrows; (2) importunate in their demands. Read अभिपङ्गैः for ०ष्वङ्गैः. अभिपङ्गः contact. उपधाभिः परीक्षितौ tested by trials of honesty. 'उपधा धर्माद्यैर्यत्परीक्षणम्' इत्यमरः. The अर्थशास्त्र of कौटिल्य contains a chapter styled 'उपधाभिः शौचाशौचज्ञानममात्यानाम्' (I. 6.) and details four kinds of उपधा called धर्मोपधा, अर्थो०, कामो० and भयोपधा. विक्रान्तौ valiant. अभिरूपौ handsome or learned. मालव...पुत्रौ sons of the king of Malva, or Rajputs from Malva. भुजा...रिक्तौ not separable from my body like my two arms (*i. e.* I regard them as my own body). कुमारगुप्त०—for these see Introduction. भव...भवितव्यम्—You two should not behave towards them on the same footing as other attendants.

P. 11 l. 22—**P. 12** l. 17 नचिरात्...ददृशतुः. The principal sentence is नचिरात्...राज्यवर्धनहर्षौ प्रतीहारेण सह प्रविशन्तं अग्रतो ज्येष्ठं...कुमारगुप्तं (p. 12 l. 9) पृष्ठतस्तस्य कनीयांसं... माधवगुप्तं ददृशतुः. प्रविशन्तम्—this and the following adjectives in the accusative qualify कुमारगुप्तं below. अग्रतो ज्येष्ठम्—the eldest of the two brothers was in front, as was proper. अष्टादशवर्षाणि वयः यस्य. अतिखर्वम् very low in stature. अति...वीम् who, with very heavy steps, as if steadied the earth that was unsteady on account of being transferred to numerous kings. The earth has passed

through the hands of several kings and so is चञ्चल like लक्ष्मी. °नृपतिषु सञ्चरणं तेन चला. C and T translate 'which trembled with the movements of numerous kings.' This is not so striking as the sense given by us. अनवरताभ्यस्तं लङ्घनं (leaping) तेन घनः उपचयः (growth or mass) यस्य एतादृशं मांसं तेन मेदुरात् (fat). अन... भासमानम् endowed with a pair of very thin shanks (जङ्घा) issuing from the knee joints that were not prominent and that (therefore) appeared as if to fall down from a pair of thighs that were plump with hard flesh of tough growth due to leaping constantly practised. His thighs were muscular and round, while the knee bones were not prominent (as they would be n the case of one who was not muscular) and his legs were thin. The shanks therefore appeared to jump out of his rounded thighs. उल्लिखिताभ्यां पार्श्वाभ्यां (sides) प्रकाशितः कृशिमा यस्य तेन (with मध्येन). सुरासुरैः रमसेन (with force) भ्रमितः वासुकिः तेन कषणं (rubbing) तेन क्षीणेन. कुमारगुप्त had a waist the smallness of which was laid bare by his sides that were hollowed (being void of fatty layers). At the time of churning the ocean for the 14 jewels, मन्दर became the handle and वासुकि was the rope. See above (notes) p. 42. The sides of मन्दर were scratched off by the violent rubbing of the rope Vāsuki and so its मध्य became slight. स्वामि...यच्छन्तम् giving room to innumerable (tokens of) regard received from his master. Even now it is usual to wear on the chest medals awarded to a person for excelling in anything. C and T render 'offered room for unbounded feelings of respect for his master.' This is not good. The poet is giving the good points in the physique of कुमारगुप्त and not the largeness of his heart. The plural सम्भावनानाम् is also against the latter interpretation. निभृत...क्षेपैः by the quiet and graceful movements. One who swims has to move his arms backwards and forwards as in walking. Youth is a period that can scarcely be crossed without pit-falls. वामकरे कटकं (वलयं) तस्य माणिक्यं तस्य. मरीचीनां मञ्जरी तस्याः जालमस्याः अस्तीति °जालिन्या (with °लेखया). समुद्भिद्यमानः प्रतापानलस्य शिखापल्लवः यस्याः (with °लेखया). अङ्कितः पीवरः प्रकोष्ठः यस्य वामकर...प्रकोष्ठम् whose round fore-arm was marked by the line of the scar of the bow-string, the scar that had a pencil of rays from the ruby in the bracelet of the left hand and from which (therefore) the budlike flame of the fire of valour seemed to shoot forward. As to the wearing of वलय on the left forearm, see notes above p. 15. His

forearm had a scar made by the bowstring and on the scar rays from the jewelled bracelet fell, which appeared like flames of fire. आलोहिनीम् slightly red. उच्चं अंसतटं अवलम्बते इति that hung down from his high shoulder. On his shoulder fell the reddish light of the jewel in his ear-ornament. It resembled the skin of the Ruru deer, which is worn across the chest and shoulder by a क्षत्रियब्रह्मचारिन्. Hence the word ब्रह्मग्रहणव्रतविधृताम्. See बौधायनस्मृति I. 2. 14 'कृष्णरुरुबस्ताजिनान्यजिनानि.' For a graphic description of the equipment of a क्षत्रियब्रह्मचारिन्, see उत्तररामचरित IV. 20. उद्गता कोटिः यस्य सः उत्कोटिः केयूरः तस्य पत्रभङ्गे पुत्रिका तस्याः प्रतिबिम्बं गर्भे यस्य सः ०गर्भः, ०गर्भः कपोलः यस्य. हृदये स्थिता रोहिणी यस्य. ०कपोलं मुखं—a face on the cheeks of which there was a reflection of a female figure drawn in lines on the armlets that had projecting points. His face was like the moon. रोहिणी is said to be the special favourite of the moon. On his cheek there was the reflection of a पुत्रिका. The moon's heart thinks of रोहिणी. The star रोहिणी has flashing light, as the points of the केयूर flash light. For क at the end of बहुव्रीहि compounds, see above. p. 31. अचपला स्तिमिता च तारका (pupil) यस्य. लक्ष्म्याः लाभः तदर्थं उत्तानितानि मुखानि येषाम्. He had a downcast eye (by way of showing his humility) and therefore taught humility to lotus beds. लक्ष्मी is represented as standing in an expanded lotus. He, though desirous of लक्ष्मी (glory), had a downcast look and not an uplifted face like the lotuses. उत्तंसः crest, ornament worn on the crown of the head. अम्लातक is a kind of red flower. स्वाम्यनुरागः loyalty. रागः means 'redness' also. नम्रता (1) humility; (2) capacity to bend, flexibility. कङ्कणभङ्गात् भीतानि सकलानि कार्मुकाणि तैः अर्पिताम्—presented by all the bows that were afraid of being broken in their rings (*i. e.* their crests). Connect निर्दयया with भङ्ग. But to connect separate words with part of a समास is rather unusual. The reading of some of the MSS of B 'निर्दयाकर्षणभङ्ग' is much better, but seems to be a conscious improvement. Bows have नम्रता (they bend) and transferred it to him. संयतैः confined, restrained. प्रण...वर्तमानम् who acted according to the status of a nobly born youth, that (status) is the seat of trust, as if it were his sweet-heart. तेजस्विन् (1) brilliant; (2) high-spirited. आह्लादक applies to both शीलेन and शशिना. He was high-spirited and had a winning disposition and therefore resembled the sun, having a moon inside it. गन्धनम्—hurting, rubbing. दर्शन...सौभाग्येन who by

the charm of his person purchased the people at sight and sold them into the hands of joy. The moment the people saw him, they gave their allegiance to him and were further delighted. What one buys, one may sell to another. कुमारगुप्तम्—connect with ददृशतुः. प्रांशु tall. गौर fair, white-red. मनःशिला (Mar. मनशीळ) red arsenic. अनुल्वण...निभेन under the guise of a crest of मालती flowers, that (crest) was not very prominent. This shows his विनय. निर्जिगमिषता = गन्तुमिच्छता. The white मालती crest resembled his great (गुरु) यशः which is poetically represented to be white. His यशः wanted to go out (*i. e.* spread in the world) and therefore kissed him on the head (as मालती flower) as a father (गुरु) when leaving the house on a journey may kiss his son on the head. भ्रूसङ्गतकेन by the meeting of his eyebrows. विनय and यौवन were united in him for the first time after a long interval. यौवन and विनय are rarely found together. His eyebrows that met were as it were the first sign of this union. हृदयनिहिता (1) placed in the heart (with ०भक्ति); (2) fixed on his chest (with ०दृष्टि). अच्छाच्छस्य अतिशुभ्रस्य चन्दनरसस्य अनुलेपेन शीतलम् (वक्षःस्थलं, which is the object of विश्राणम्). संनिहितं हारः एव उपधानं (pillow) यस्य. अनन्त...श्रान्तायाः tired by passing to innumerable chieftains. शशि...शयनम् a bed of the slabs of चन्द्रकान्त stones. His chest was smeared with cool चन्दन paste and therefore resembled the चन्द्रकान्त stone, which is also white and शीतल. His chest had a necklace of pearls which resembled a white pillow. His chest was broad like a slab. लक्ष्मी rested on his chest after being tired &c. चक्षुः and the other words in the accusative up to गमनं are governed by दर्शयन्तम्. चक्षुः कुरङ्गकैः भीतैरुत्कोचमिव दत्तं—eye which was given to him as a bribe (उत्कोचः) by the terrified deer. The same words are to be understood after वराहैः &c. The idea is that his eye was beautiful like that of the deer; the rest to be construed similarly. घोणावंशं bamboo-like (*i. e.* high) nose. स्कन्धपीठं broad shoulders. मृगया...शेषैः that remained out of those that were left after being hunt down in chase.

P. 12 ll. 18–28 प्रविश्य...बभूवतुः. चतुर्भिः अङ्गैः with four limbs *i. e.* hands and knees. गाम् the earth. स्निग्धा (affectionate) नरेन्द्रस्य दृष्टिः तया निर्दिष्टाम् (indicated). अस्तः (cast aside) अपरः व्यापारः याभ्याम्. सङ्कल्पाः...भविष्यन्ति your desires will give you this special distinction that the result will follow in all its fulness, like the trees of Paradise. मेदिन्यां दोलायमानः मौलिः ययोः whose head hung

on the earth *i. e.* who prostrated themselves. युगपत् at the same time. ताभ्याम् by कुमारगुप्त and माधवगुप्त. उत्थाय—रा० and हर्ष got up. The reading of A 'उत्थाय राज्यवर्धनहर्षौ प्रणेमतुः तौ च पितरम्' means they (कुमारगुप्त and माधवगुप्त) got up and bowed to रा० and हर्ष and these two latter bowed to their father. It is better to suppose that राज्यवर्धन and हर्ष did not allow the young men any time to bow to themselves. निमेषो...यान्तौ not going away from the range of the (prince's) eye, like the opening and shutting of the eye. निमेष and उन्मेष are always present in the eye. The two princes always stood before हर्ष and राज्यवर्धन. उच्छ्वास (exhalation) and निश्वास (inhalation) are also अभिमुख (done through the mouth). भुजाविव पार्श्ववर्तिनौ our hands are constantly at our side.

P. 12 l. 29—P. 13 l. 24 अथ राज्यश्री...जानातीति. विदग्धासु (applies to both सखीषु and कलासु)—clever; fine. कलासु—The कामसूत्र of वात्स्यायन (I. 3.) enumerates the 64 arts such as गीत, वाद्य, नृत्य, आलेख्य &c. उपचीयमानः परिचयः यस्याः whose familiarity (with सखीs and कलाs) was on the increase. शरा...भुवि as arrows on the target. बाह्य...स्थितेन occupying the outer court. स्व...गताम् that came (*i. e.* occurred to him) in its own context. The man was thinking on some topic or story and in connection with it he remembered a verse which he sang loudly. आर्या—'यस्याः प्रथमे पादे द्वादश मात्रास्तथा तृतीयेऽपि। अष्टादश द्वितीये चतुर्थके पञ्चदश साऽऽर्या ॥'. *Verse 5.* The sentence is विवर्धमाना सुता पितरं उद्वेगमहावर्ते पातयति सरित् तटमिव—a growing daughter casts her father in the whirlpool of gloom, as a rising river casts its bank in a whirlpool. उद्वेगः महावर्तः इव (with सुता); उद्वेगसदृशः महावर्तः (with सरित्). पयोधराणां (मेघानां) उन्नमनं तस्य काले at the time of the impending clouds; पयोधरयोः स्तनयोः उन्नमनं (elevation) तस्य काले. अनुवर्षम्—(वर्षे वर्षे इति अव्ययीभाव) each year (with सुता). वर्षमनु after rainfall. अनु as a कर्मप्रवचनीय governs वर्ष in the accusative. Or we may also take अनुवर्षम् in the sense of 'at each rainy season.' It should be noted that the verse fits in with the topic of the youth of राज्यश्री and the seeking of her hand by various kings. उत्सारितः परिजनः येन. गुणवत्ता possession of good qualities. चिन्ता—anxiety (as to finding a proper husband for her) never left his heart, just as her गुणवत्ता never left him (*i. e.* he was always dwelling upon her good qualities). The reading गुणवृत्तेव makes no sense. C and T say in the appendix that गुणवृत्ता is an easier reading. We fail to see how. They render गुणवृत्ता as 'as if be-

come an attribute' and therefore take it as an adjective of चिन्ता] इन्धनीभवन्ति become the fuel (of the fire of torment). अस्याः पयोधरोन्नतिः (पयोधरयोः स्तनयोः उन्नतिः) मे हृदयमन्धकारयति. पयोधराणां मेघानां उन्नतिः दिवसमन्धकारयति. केना...रियं this rule of conduct (regarded as) right, by whomsoever it may have been made, is not approved of by me. धर्म्या—धर्मादनपेता—according to 'धर्मपथ्यर्थन्यायादनपेते' पा. 4. 4. 92. अङ्कलालितानि fondled on our knees. अकाण्ड एव...नीयन्ते are taken away by strangers (असंस्तुत) who come all of a sudden. एतानि...संसारस्य these indeed are the branded spots of this worldly existence *i. e.* these are the most painful of the events of this संसार. सर्वाभिभाविनी overwhelming all. अपत्य... सन्तः good men are grieved at the birth of a daughter though both (son and daughter) are equally (their) offspring. जन्मकाल...साधवः good men offer water by their tears to their daughters even at the time of their birth. Emphasis is laid on the word जन्मकाले, because water is offered to the dead. Good men shed tears when a daughter is born. अकृतः दाराणां परिग्रहः (acceptance) यैः. परिहृता (avoided) गृहे वसतिः यैः. अरण्यानि is the object of अधिशेरते. The roots शी, स्था, and आस्, when preceded by अधि, govern the accusative of the abode (आधार). 'अधिशीङ्स्थासां कर्म' पा. 1. 4. 46. यथा...हृदयम् the more do the envoys of the suitors come in, the more does wretched anxiety enter deep into my heart, like a woman abashed. लज्जमानेव—a woman that feels abashed will run inside the house. गृहगतैः=गृहस्थैः. लोकवृत्तयः- the ways of the world. वरगुणेषु qualities in a bridegroom (or 'excellent qualities'). अभि...धीमन्तः the wise follow (*i. e.* pay great regard to) noble birth alone. Mark the verse 'कन्या वरयते रूपं माता वित्तं पिता श्रुतम् । बान्धवाः कुलमिच्छन्ति मृष्टान्नमितरे जनाः ॥' quoted by commentators on कुमारसम्भव V. 72. धर...स्थितः standing at the head of all kings. धरणीधराणां= पर्वतानाम्. माहेश्वरः पादन्यासः the foot-print of महेश्वर (शिव). शिव is said to reside on the top (मूर्धन्) of the कैलास mountain. माहेश्वरः with मौखरिवंशः would mean 'that was devoted to महेश्वर (*i. e.* शिव)'. मौखरिवंशः—for the Maukharis, see Introduction. From the inscriptions it appears that the correct form is either मौखरि or मौखर. The reading of A 'मौखरीवंशः' is therefore bad. Bāṇa in his introduction to the कादम्बरी has 'नमामि भर्वोश्चरणाम्बुजद्वयं सशेखरैर्मौखरिभिः कृतार्चनम् ।'. ग्रह...गतः as if he were the sun (ग्रहपति) come to the earth. पितु...गुणैः not inferior to his father in his virtues. एनाम्—refers to राज्यश्री. दुहितृस्नेहेन कातरतरं हृदयं यस्याः.

संवर्धन...गिन्यः useful only in nursing them (and not in determining such delicate questions as their disposal in marriage). धात्रीनिर्विशेषाः not different from (*i. e.* no better than) their nurses. प्रदाने...पितरः in bestowing them (in marriage) their fathers are the (sole) authority. कृपया कृतः विशेषः यस्मिन्—the difference being made by pity. कृपा...स्नेहः—यशोमती gives expression to the general feeling of Indian mothers that they love their daughters more than their sons and assigns the reason for this. The position of the daughter in society excites the pity of the mother more than that of the sons. Read आर्तितां for आर्तिता. यथा...जानाति my lord knows how to act so that she (राज्यश्री) will not become a lifelong (source of) anxiety to us. The reading of A 'यथा यावज्जीवमावयोरार्तिता' is not good. The meaning then would be 'my lord knows how lifelong anxiety would be caused to us'. C reads 'आवयोर्नाधितां प्रतिपद्यते', which yields the same sense as the text (न+आधिताम्).

P. 13 l. 25—**P. 14** l. 32 राजा तु ... कुलम्. प्रति governs the accusative according to the वार्तिक 'अभितःपरितःसमयानिकषाहाप्रतियोगेऽपि' on 'उपान्वध्याङ्वसः' I. 4. 48. विदितः अर्थः याभ्याम्. जाता मुद् (delight) यस्य—qualifies तस्मिन्, which refers to प्रधानदूतपुरुष. The principal sentence is जातमुदि...गते तस्मिन् आसन्नेषु विवाहदिवसेषु... ०लोकम्...आसीत् राजकुलम्. The author now gives a graphic description of the preparations of a marriage in a royal family. उद्दामं दीयमानानि ताम्बूलपटवासकुसुमानि तैः प्रसाधितः सर्वलोकः यस्मिन् all the people in which were decked by the betel, fragrant powders and flowers that were being given with an unrestrained hand. सकलदेशेभ्यः आदिश्यमानं शिल्पिनां सार्थस्य (समूहस्य) आगमनं यस्मिन्. Skilled artisans were invited from all countries. अवनिपालपुरुषैः (king's officers) गृहीतैः समग्रैः ग्रामीणैः (villagers) आनीयमानानां उपकरणानां (useful materials) सम्भारः (collection) यस्मिन्. ग्रामे भवः ग्रामीणः. राजदौवारिकैः उपनीयमानानि अनेकनृपाणां उपायनानि यस्मिन् where the presents sent by numerous chiefs were brought (to the royal presence) by the doorkeepers of the king (प्रभाकरवर्धन). दौवारिकः—द्वारे नियुक्तः according to 'तत्र नियुक्तः' पा. 4. 4. 69. उपनिमन्त्रिताः (invited) आगताः बन्धुवर्गाः तेषां संवर्गणं (attracting, winning) तस्मिन् व्यग्राः राजवल्लभाः यस्मिन्. लब्धं मधु (wine) तस्य मदेन प्रचण्डाः (wild) चर्मकाराः तेषां करपुटैः उल्लालिताः (shaken, moved) कोणाः (drumsticks) तैः पटु (sharp) विघट्टनं (striking) तेन रणन्तः मङ्गलपटहाः यस्मिन्. Leather workers had been summoned to make drums and were plied with wine. In their intoxication they struck the drums

lustily. पिष्टपञ्चाङ्गुलेन मण्ड्यमानानि उलूखलमुसलशिलाद्युपकरणानि यस्मिन् in which such utensils as mortar, pestle and grinding stones were decked with five finger-prints of powder (of turmeric probably). The five fingers were dipped in turmeric mixed with water and the mortar &c. were smeared with the finger-marks by way of मङ्गल. In the 2nd उच्छ्वास we read 'पिष्टपञ्चाङ्गुलपाण्डुरं मुखनिहितनवचूतपल्लवं पूर्णकलशमुदीक्षमाणः...प्रीतिकूटान्निरगात्' on which the Com. says 'पिष्टपञ्चाङ्गुलमाजकोक्ताभिः पंचभिरङ्गुलिभिर्मङ्गल्याय दीयते'. Even now the pestle and grinding stones are so marked. अशेषेभ्यः आशामुखेभ्यः आविर्भूता चारणानां (bards) परम्परा तया आपूर्यमाणाः प्रकोष्ठाः (quadrangles) यस्मिन्. प्रतिष्ठाप्यमानं इन्द्राणीदैवतं यस्मिन् where images of इन्द्राणी (wife of इन्द्र) were being set up. A reads ०प्रकोष्ठप्रतिष्ठाप्य०, which would mean that 'images of इन्द्राणी were being set up in quadrangles.' The works on marriage ritual lay down that शची should be worshipped. "विवाहे शचीपूजनं नारदीयसंहितायाम् 'सम्पूज्य प्रार्थयित्वा तां शचीदेवीं गुणाश्रयाम्' इति। तथा च प्रयोगरत्नाकरे। ततो दाता पात्रस्थसिततण्डुलपुञ्जे शचीमावाह्य षोडशोपचारैः पूजयेत्तां च कन्यैवं प्रार्थयेत् 'देवेन्द्राणि नमस्तुभ्यं देवेन्द्रप्रियभामिनि। विवाहं भाग्यमारोग्यं पुत्रलाभं च देहि मे।'" quoted from Mr. Nardurgikar's notes on रघु० VII. 3. The धर्मसिन्धु says 'अन्योन्यालिङ्गितगौरीहरयोः प्रतिमां सुवर्णरौप्यादिनिर्मितां कात्यायनीमहालक्ष्मीशचीभिः सह पूजयेत्।'. सूत्रधारैः (carpenters) आदीयमानः विवाहवेद्याः सूत्रपातः यस्मिन् where carpenters began to measure with their measuring line the marriage altar. सित...सत्कृतैः—the carpenters were honoured for their trouble by presents of white flowers, unguents and clothes. उत्कूर्चकः (उद्गतः कूर्चकः यस्मिन्) करः येषाम्—whose hands had brushes held up (in whitewashing). सुधायाः *(chunam)* कर्परः (pail) स्कन्धे येषाम्. अधि...रूढैः mounted on ladders. धवैः= पुरुषैः. धवलीक्रियमाणं प्रासादस्य प्रतोलीप्राकारशिखरं यस्मिन् where the top of the palace wall (प्राकारः) on the street (प्रतोली) was being whitened. आदौ क्षुण्णं पश्चात् क्षाल्यमानं कुसुम्भकं तस्य सम्भारः तस्य अम्भः—प्लवपूरेण रज्यमानाः जनपादपल्लवाः यस्मिन् where the feet of the people were coloured by the flood of the torrents of water from the heap (सम्भारः) of safflower that was powdered (क्षुण्ण) and then washed. निरूप्यमाणाः यौतकयोग्याः मातङ्गाः (गजाः) तुरङ्गाश्च तैः तरङ्गितं अङ्गनं यस्मिन् where the courtyard was surging with horses and elephants that were being examined as suitable bridal gifts. यौतक (n) is a kind of स्त्रीधन. यौतक means the gifts that are given to a woman at the time of marriage when she is seated with her husband. 'यौतकं विवाहादिकाले पत्या सहैकासने प्राप्तं युतयोर्यौतकमिति निघण्टूक्तेरिति मदनः' व्यवहारमयूख. गणने अभियुक्तः (engaged in)

गणकानां गणः तेन गृह्यमाणाः लग्नगुणाः यत्र. For लग्न see notes p. 24. A marriage was to be performed only when certain signs of the Zodiac were on the horizon and when there were no evil aspects of the planets. For example, the धर्मसिन्धु says 'त्रिषष्ठाष्टत्वर्कस्त्रिजलधनगोऽब्जः क्षितिसुतस्त्रिषष्ठस्थो ह्येज्यौ व्ययनिधिनवर्ज्यौ भृगुसुतः। द्वितीयाध्धीष्वङ्काश्रतनुपु रिपुत्र्यष्टसु शनिस्तमः केतुश्चाये भवति सुखहेतुश्च सकलः ॥'. This verse gives the evil aspects of the planets with the लग्न. गन्धोदकवाहिमकरमुखाः (crocodile—shaped) प्रणाल्यः (conductors Marathi पन्हळ) ताभिः पूर्यमाणः क्रीडावापीसमूहः यस्मिन्. हेमकाराणां (goldsmiths) चक्रं (समूहः) तेन प्रक्रान्तं (carried on) हाटकस्य (सुवर्णस्य) घटनं (shaping, hammering) तस्य टाङ्कारः तेन वाचालिताः अलिन्दकाः यत्र. अलिन्दकः a terrace before an outer door. उत्थापिता (constructed) अभिनवा भित्तिः तस्याः पात्यमाना वहला वालुका तस्याः कण्टकानां आलेपः तेन आकुलः आलेपकलोकः (plasterers) यस्मिन्. Read कण्टका॰ for कण्ठका॰. चतुराणां चित्रकराणां चक्रवालं (समूहः) तेन लिख्यमानानि माङ्गल्यानि आलेख्यानि यत्र. लेप्य...वृक्षकम् where groups of clay—workers were engaged in making clay figures of fishes, tortoises, crocodiles, cocoanuts, plantain and betel trees. क्षितिपालैश्च—connect this with प्रारब्धविविधव्यापारम् four lines below. स्वय...कक्ष्यैः who girt up their own loins *i. e.* who personally engaged in physical labour. स्वामिना (प्रभाकरवर्धनेन) अर्पितानि (assigned) कर्माणि तेषां शोभा तस्याः सम्पादने आकुलैः. सिन्दू...मसृणयद्भिः who rendered glossy the pavements besmeared with red lead. विनिहिताः सरसाः आतर्पणहस्ताः येषु on which were placed sticky hand-marks of pigment for white-washing. 'आतर्पणं प्रीणने स्यान्मङ्गलालेपनेऽपि च' मेदिनी. विन्य...उत्तम्भयद्भिः who raised the pillars of the marriage (उद्वाहः) platforms, the tops of which were marked with tender mango and As'oka leaves, and which (pillars) were red with the Alaktaka dye placed on them. 'वितर्दिस्तु वेदिका' इत्यमरः. Even now mango leaves are hung up from pillars &c. as auspicious. प्रविष्टाभिः—this and the following instrumentals qualify ॰सीमन्तिनीभिः below. आ सूर्योदयात् from early morn. The wives of chieftains were in the palace from the early morn engaged in various occupations. C and T translate 'from the furthest orient,' which seems far—fetched. सुवेशाभिः finely dressed. वधू...गायन्तीभिः singing auspicious (songs) pleasing to the ear (श्रुतिः) and containing in them mention of the families of the bride and bridegroom. वहु...चित्रयन्तीभिः dying neck-strings with their fingers that were smeared (आदिग्ध) with various paints (वर्णकः). चित्र...मण्डयन्तीभिः who, being clever

in painting and drawing figures, decorated polished jars and groups of raw (शीतल) clayware. शालाजिर means a शराव according to हेमचन्द्र. र and ल are often interchanged in words. अभिन्न...रञ्जयन्तीभिः who reddened the threads of cotton that had not been taken out from its pod and the collections of woollen threads for making a marriage bracelet. Cotton is contained in pods. They took such cotton as had not yet been taken out of the pod, spun it into thread, which thread they dyed red. Such thread dyed red is even now required in marriage ceremonies. The Com. says 'अभिन्नपुटो वंशादिमयश्चतुष्कोणः पाटलाकृतिर्जालकैः क्रियते। तच्छिद्रान्तरपूरणाय कर्पासतूलपल्लवा रज्यन्ते'. What this means is not quite clear. It seems to mean—a square box of bamboo &c. is prepared, the interstices of which are filled in with dyed cotton thread. C and T following the Com. translate 'stained skeins of cotton thread for bamboo baskets.' The cotton and शाल्मलि both yield wool and hence the words कर्पासतूल are employed. बलाशनाघृतेन घनीकृतः कुङ्कुमकल्कः (saffron paste) तेन मिश्रिताम्. On बलाशना°, the Com. says 'बलाशना पुष्पाख्यौषधिः। तत्पक्वं घृतं रक्षार्थं क्रियते'. अङ्गरागः cosmetic. लावण्य...कल्पयन्तीभिः who were preparing unguents for the face that produced special beauty. कक्कोलम् (Marathi कंकोळ) is a kind of fragrant berry. जातीफलम् nutmeg. स्फुरन्ति स्फीतानि (abundant) स्फाटिककर्पूरशकलानि तैः खचितं अन्तरालं यासाम्. बहु...वध्यमानैः—this and the following instrumentals qualify वासोभिः (in l. 27). बहुविधानां भक्तीनां निर्माणे निपुणाः पुराणाः (old) पौरपुरन्ध्रियः (city matrons) ताभिः वध्यमानानि तैः. भक्तिः means 'texture, decoration.' वध्यमानैः बद्धैश्च many garments were in course of weaving and many were already woven. Those *that* were woven were dyed by रजकs. आचारे चतुराः अन्तःपुरजरत्यः ताभिः जनिता पूजा तया राजमानाः रजकाः (washermen) तैः रज्यमानैः. The old women honoured the washermen who thereupon beamed with self-complacency. उभय...शोष्यमाणैः that were waved to and fro by servants holding them by the two ends and were dried in shade. Those that were dyed were being dried. कुटिलः क्रमः यस्य तत् कुटिलक्रमं रूपं तेन क्रियमाणः पल्लवानां परभागः येषु. 'परभागः गुणोत्कर्षे' क्षीरस्वामी. Compare for परभाग, कादम्बरी उत्तरभाग (p. 267 of P) 'उपहितकान्तिपतिपरभागा लक्ष्मच्छायेव चन्द्रमसः' (श्मश्रुराजिलेखा). What the author means is not quite clear. The meaning seems to be—on the dyed and dried cloth, some paintings of the leaves of various trees were being drawn. The paintings had very great beauty (परभागः). The paintings were being drawn

on the inside of the cloth and hence they were done in the reverse order of nature (कुटिलक्रम), so that the outside (that would be visible to others) would show the beautiful पल्लवs in their natural form. C and T translate 'some, now dry, were having all the charm of sprays reproduced in their twisted shapes.' This is obscure. अपरैः—अपरैः some—others. आरब्धं कुङ्कुमपङ्कस्थासकानां छुरणं येषु in which the spotting with saffron paste had commenced *i. e.* some of the textures were being marked with spots of saffron paste. स्थासकः perfuming the body with unguents. 'स्नानं चर्चा तु चार्चिक्यं स्थासकोऽथ प्रबोधनम्' इत्यमरः. उद्भुजाः भुजिष्याः परिचारिकाः ताभिः भज्यमानानि भङ्गुराणि उत्तरीयाणि येषु the fragile upper garments among which were torn by the maids that had lifted up their arms. The idea is not quite clear. The meaning seems to be:—The maids raised their hands to gather together the textures as they became ready. In doing so they tore away their own fragile upper garments. क्षौमैश्च...नेत्रैश्च—these words indicate the material of which the garments were made. क्षौमैः made of flax, linen. क्षुमायाः विकारः क्षौमम्. वादरैः made of cotten. बदरायाः बदराफलस्य वा विकारः वादरम्. 'कर्पासी बदरेति च' इति; 'वाल्कं क्षौमादि फालं तु कार्पासं बादरं च तत्' इति च अमरः. दुकूलैः—The अमरकोश treats क्षौम and दुकूल as synonyms. C and T translate दुकूल as 'bark silk.' लालातन्तुजैः lit. 'made of the threads of saliva' *i. e.* made of spider's thread. This is otherwise called पत्रोर्णम् on which क्षीरस्वामी remarks 'लकुचवटादिपत्रेषु कृमिलालोर्णाकृतं पत्रोर्णम्'. अंशुक is used in the sense of 'वस्त्र' in general. It must here mean a वस्त्र made from a particular material. C and T translate 'muslin'. नेत्रैश्च—silk garments. The अमरकोश gives it as a synonym of अंशुक. 'स्याज्जटांशुकयोर्नेत्रम्'. निर्मोकनिभैः resembling the slough of serpents. अकठोरा रम्भा तस्याः गर्भवत् कोमलैः as delicate (or fine) as the inside of a plantain plant not fully developed. C and T translate 'soft as the unripe plaintain's fruit.' This is not correct. रम्भा means the plant and not its fruit. No one in India need be told how fine and delicate the *inside* of the plantain *plant* is. The inside of the *fruit*, however unripe, is not soft. निश्वासहार्यैः The clothes were so fine and light that even the breath of a person made them move on the body of the wearer. स्पर्शानुमेयैः—the garments were of such fine texture that they were not visible to the eye, but were only determined to be on the body by touch. इन्द्रायुधसहस्रैः—the garments being variously tinted presented the

hues of the rainbow. संछादितम् qualifies राजकुलम्. उज्ज्वलाः निचोलकाः तैः अवगुण्ठ्यमानानि हंसकुलानि यैः (*adj.* of शयनीयैः)—by the brilliant coverlets of which (beds) the swarms of Hamsas were veiled (*i. e.* were cast into the shade). हंसs are white 'हंसास्तु श्वेतगरुतः' इत्यमरः. 'निचोलः प्रच्छदपटः' इत्यमरः. शयनीयैः, कञ्चुकैः, ०सहस्रैः and other nouns in the instrumental are to be connected with उज्ज्वलं and the following adjectives. तारा...कञ्चुकैः with bodices that were added to (*i. e.* overlaid) with brilliant pearls. अने...सहस्रैः with thousands of pieces of fine cloth rent asunder for various uses. अभि...तानैः with canopies of cloth that were glowing with fine silk garments freshly dyed. अभिनवः रागः येषाम् तानि ०रागाणि अत एव कोमलानि दुकूलानि तैः राजमानैः. स्तवरकनिवहेन निरन्तरं छाद्यमानानि समस्तानि पटलानि येषाम्. स्तवरक... मण्डपैः with *pandals* all the thatches (पटलं) of which were covered with masses of clothes. The word स्तवरक is unusual. उच्चित्राः (having paintings prominent on them) नेत्रपटाः (fine silk cloth) तैः वेष्ट्यमानैः. औत्सुक्यं ददातीति ०दम् causing eagerness or excitement.

P. 15 ll. 1–16 देवी तु...राजकुलम्. हृदयेन भर्तरि—connect each instrumental with the following locative. The principal sentence is देवी यशोमती एका अपि बहुधा विभक्ता इव अभवत्—she, though one, seemed to be divided in manifold ways. हृदयेन...जामातरि—her heart was with her husband, her curiosity was with the bridegroom. These clauses explain how she was विभक्त. She was curious to know what the bridegroom looked like. उपचारः respectful behaviour, courtesy. शरीरेण सञ्चरणे her body was engaged in moving about. चक्षुषा...वेक्षणेषु her eye was occupied in seeing things done and left undone. उपर्युपरि now and then, again and again. विसर्जिताभिः (despatched) उष्ट्रवामीभिः (camels and mares) जनितः जामातुः जोषः (pleasure) येन. एवं च—The principal sentence is एवं च तस्मिन्नविधवामये इव भवति राजकुले...आजगाम विवाहदिवसः. अवि...राजकुले—In marriage ceremonies only those women whose husbands are living take any prominent part. चारण...दिङ्मुखेषु—So many minstrels had come there that it seemed that the quarters contained nothing else but them. Explain the following clauses similarly. भूषण...जने—Even the domestics were loaded with so many ornaments that they seemed to be nothing but ornaments. सर्गः creation, world. Read निर्वृति० for निर्वृत्ति०. लक्ष्मी...महोत्सवे when the festival seemed to grow as if it were made of Lakshmî, *i. e.* everything in the festival was so gorge-

ous and splendid. निधाने (treasure)—connect this and the following locatives with वर्तमाने below. यौवने...प्रीते: it seemed as if there was a youth of prosperity and as if there was a new regime of pleasure (प्रीतिं). यौवराज्यम्—from युवराज—the heir-apparent. The installation of an heir-apparent is a very important function, as will appear from the रामायण. गण्यमानः—one counts with the aid of one's fingers. आलो...ध्वजैः—the unfurled banners seemed to be looking out for the arrival (of the marriage day), as a person stretches his neck and tries to descry a person coming from a distance. प्रत्यु...शब्दकैः the echoes of the drums beaten in the palace spread far and wide. The echoes went so far, the poet fancies, to receive the coming विवाहदिवस. मौहूर्तिकैः—मुहूर्तं वेद मौहूर्तिकः (astrologer). समुत्सारितः निखिलः अनिवद्धलोकः यस्मात्. अनिवद्ध—unconnected *i. e.* strangers. विविक्तम् lonely.

P. 15 ll. 16–25 अथ...प्राहिणोत्. शोभनः आकारः यस्य सः स्वाकारः तम्. तं—object of पप्रच्छ. दर्शितः आदरः येन. कच्चित्—this is a particle indicating 'I hope.' यथाज्ञापयसि—servants were to use the verb आज्ञापय् with reference to whatever the king said or asked. आगत...ज्ञात्वा knowing him to have come to intimate the arrival of the bridegroom. यामे=प्रहरे. विवाह...दोषः (so act) that there will be no defect due to the passing away of the hour fixed for marriage. The reading of B is better, but seems to be an emendation purposely mode. प्रतीपं प्राहिणोत् sent him back.

P. 15 l. 26—**P. 16** l. 14 अथ...ग्रहवर्मा. The principal sentence is अथ...समवसिते वासरे...आजगाम (p. 15 l. 33)...ग्रहवर्मा. सकल...वासरे—कमलs fade in the evening. The bride's face glowed with expectation of the hour of marriage. The poet fancies that the glory of the fading कमलs was transferred to the beaming face of the bride. समवसित ended (*past. p. p.* of सो with सम् and अव). विवाह...सवितरि when the sun looked radiant like the tender feet of the Glory of the bridal day. The sun looks red when setting. The feet of handsome young ladies are red. वधूवरयोः अनुरागः तेन लघूकृतं प्रेम तेन लज्जितेपु. विघटमानेपु separating. The ruddy goose becomes separate from its mate at the close of day and is a type of abiding love. See notes p. 10. This separation is fancied to be due to the shame felt at the fact that the चक्रवाक pairs were eclipsed in love by the bride and brideg-

room. सौभाग्य...रागे when the radiance of the evening looking as delicate as a red silken garment flashed in the sky as if it were the banner of marital felicity. A banner also waves in the sky and may be of red silk. रक्तांशुकस्य इव सुकुमारं वपुः यस्य; रक्तांशुकेन &c. कपोत...तिमिरे when darkness variegated like the pigeon's throat began to obscure the faces of the quarters as if it were the dust (raised) by the arrival of the bridegroom's procession. Both तिमिर and dust are dark and obscure the face. कपोत...कर्बुरे should be construed with तिमिर and *not* with सन्ध्यारागे, as C and T do. कर्बुर according to अमरसिंह is a synonym of कल्माप, शवल &c., 'चित्रं किर्मीरकल्मापशवलैताश्च कर्बुरे'. कर्बुर means 'dark-white' and not 'yellow'. See उत्तरराम VI. 4 'अवदग्धकर्बुरितकेतुचामरैः &c.' लग्न... सज्जे ready to effect the लग्न (the auspicious aspect of the heavenly bodies). This applies to both the stars and the astrologers. उज्जिहान *pr. p.* of हा 3 A with उद् going up, rising. ज्योतिर्गणे (1) galaxy of luminaries; (2) astrologers. A person who is सज्ज gets up. वर्धमाना धवला छाया यस्य. The round disc of the moon resembles a round मङ्गलकलश. वर्धमानेन शरावेण धवला छाया यस्य (with ०कलशे). वर्धमानः—म् saucer, a lid. Earthen pots marked with white lines are even now required in marriage ceremonies. The Com. remarks 'वर्धमानं शरावः...तद्धि मक्कोललिप्तं विवाहे क्रियते इत्याचारः'. वधूवदनलावण्यमेव ज्योत्स्ना तया परिपीतं तमः यत्र (adj. of प्रदोषे). वृथो...वनेषु when the beds of night lotuses with their faces raised up (*i. e.* with expanding buds) as if laughed at the moon saying 'you have risen to no purpose.' The splendour of the moonlike face of the bride dispelled all the gloom of evening. As the gloom was dispelled by the beauty of the bride's face, the moon that rose in the sky had nothing left to dispel. The expanding of the buds of कुमुद is fancied to be the raising of faces by them. A person in ridiculing another also makes grimaces towards him. उल्लासित...चामरैः (*adj.* of पादातैः) that waved many flashing red chowries. उल्लासितानि स्फाराणि स्फुरितानि अरुणचामराणि यैः. उत्थितः (रागः अग्रपल्लव इव) रागाग्रपल्लवः येषाम् (with मनोरथैः); उत्थितः रागसदृशः अग्रपल्लवः येषाम् (with पादातैः). पुरो धावमानैः is common to both मनोरथैः and पादातैः. The idea is:—footmen waving red chowries ran before the bridegroom. The leaf-like red ends of the chowries were raised up. The desire of the bridegroom also ran before him. Desire had shooting from it passion (रागः). Connect पादातैः and वृन्दैः with आपूरितदिग्भागः (ग्रहवर्मा). उत्कर्णाः कटकहयाः तेषां प्रतिहेषितैः दीयमानं स्वागतं येभ्यः.

The idea is:—ग्रहवर्मा had with him troops of horses that neighed. The horses in the capital of प्रभाकरवर्धन neighed in response. This is represented as welcome offered to the horses of the son-in-law by the horses in the capital. चलानि कर्णचामराणि येषाम्. चामीकरं (सुवर्णं) तन्मयानि सर्वोपकरणानि येषाम् all whose trappings were made of gold. वर्णकलम्बिनाम्—C and T translate 'with gay housings.' वर्णकः painted cloth. करिणां...न्धकारम् with troops (घटा) of elephants, he (ग्रहवर्मा) as if made again darkness that was dissolved by the rise of the moon. Elephants are dark. नक्षत्रमालया मण्डितं मुखं यस्याः (with करिणीं and दिशम्). ग्रहवर्मा rode a female elephant whose head was decked with a necklace of 27 pearls. 'सैव नक्षत्रमाला स्यात्सप्तविंशतिमौक्तिकैः' इत्यमरः. निशा...रूढः as the moon had risen in the eastern quarter. पुरन्दर (इन्द्र) is the lord of the east, which also is decked with a line of stars (नक्षत्रमाला). See above p. 25. प्रकटितं विविधविहगानां विरुतं यैः (with ०चारणैः and उपवनैः). ताला...चारणैः क्रियमाणकोलाहलः the bards that danced to a particular time went before him and caused an uproar. वालः—ग्रहवर्मा was young. In वसन्त also the उपवनs resound with the chirping of various birds. गन्ध...लोकम् with the light of an array (चक्रवालं) of lamps, accompanied with the fragrance of perfumed oil poured on them (lamps), he rendered the whole world yellow, as if with a cloud of fragrant dust of saffron. उत्फुल्लानां मल्लिकानां (jasmine) मुण्डमाला (wreath) तस्याः मध्यं अध्यासितः कुसुमशेखरः यस्मिन् (with शिरसा). On his head he wore a wreath of jasmine, in the midst of which was a bunch of flowers. हसन्निव...प्रदोषम् he as if laughed at the moon-lit evening with its moon surrounded by a halo. सपरिवेशः क्षपाकरः यस्मिन्. The शेखर looked like the moon and the white wreath like halo. आत्मरूपेण निर्जितः (vanquished) मकरकेतुः (मदनः) तस्य करात् अपहृतेन. विरचितः वैकक्ष्यविलासः यस्य. वैकक्ष्यम् a garland worn over the left shoulder and under the right arm (like यज्ञोपवीत); hence a mantle. ग्रहवर्मा wore as an ornament a string of flowers on the left shoulder and under the other arm. He was more handsome than मदन. The bow of Cupid is flowery. A bow is also worn on the shoulder. By vanquishing मदन, ग्रहवर्मा took from his hand his flowery bow and wore it as a वैकक्ष्यक. The word कर suggests another meaning. One who is conquered has to offer tribute. कुसुमसौरभगर्वेण भ्रान्तं भ्रमरकुलं तस्य कलः प्रलापः तेन सुभगः (applies to both ग्रहवर्मा and पारिजात). As he had a garland of flowers bees hovered round him; they must have done so

round पारिजात. पारिजात is one of the five trees of Paradise and was one of the 14 jewels churned out of the ocean. जातः श्रिया सह—ग्रहवर्मा had royal splendour from birth; पारिजात was produced (from the ocean) along with लक्ष्मी. पुन ... मेदिनीम्—पारिजात was taken to Heaven when churned out and hence the words पुनः &c. नव...हृदयः—His heart was drawn by the curiosity to see the bride's face. One whose हृदय (*i. e.* the upper part of the body) is drawn forward may fall on his face. प्रत्यासन्नं (near) लग्नं यस्य. 'राशीनामुदयो लग्नम्' इत्यमरः.

P. 16 ll. 15–28 राजा तु...प्रविवेश. द्वारस्य समीपे उपद्वारम् (अव्ययीभाव). माधवः=वैशाखः (वसन्तः). यथाक्रमम्—ग्रहवर्मा embraced राज्यवर्धन first as the elder of the two. नृपतेः प्रणयी a favourite of the king. तात is often used as a term of address applied affectionately to any person, usually by a friend to a friend or by elderly persons to youngsters. राज्यश्रिया—(1) by राज्यश्री; (2) by royal glory. घटितौ goes with ०मुखरवंशौ. It was राज्यश्री who being married to ग्रहवर्मा brought about an alliance of the families of पुष्पभूति and मुखर. तेजोमयौ—applies to both सोम० and पुष्प०. सकलजगता गीयमानः बुधकर्णयोः आनन्दकारी गुणगणः ययोः—(1) whose many qualities, gratifying the ears of wise men, are sung by the whole world (with पुष्प०); (2) in which the many gratifying virtues of Mercury (बुध) and Karṇa are sung by the whole world (with सोम०). There is a further pun on the word गुण which also means 'threads, fibres' and वंश (bamboo). बुध was the son of the moon and कर्ण was the son of कुन्ती from the sun. सोम seduced तारा wife of बृहस्पति and did not give her back. Brahmâ returned Tārā to बृहस्पति. तारा was pregnant and at the command of बृ० discharged the गर्भ upon reeds. Both इन्दु and गुरु wanted the son. The gods asked तारा whose son he was, but she spoke nothing through shame. The new-born got angry, but ब्रह्मा intervened and drew from तारा the admission that he was the son of सोम, who said 'साधु साधु वत्स प्राज्ञोऽसीति बुध इति नाम चक्रे'. See विष्णु० IV. 6. The birth of कर्ण from कुन्ती when she was a maiden is well-known. आदिपर्व 64. 140 'सूर्याच्च कुन्तिकन्यायां जज्ञे कर्णो महाबलः । सहजं कवचं बिभ्रत्कुण्डलोद्द्योतिताननः ॥' (Kumbha. ed). प्रथममेव...देवस्य—the qualities of ग्रहवर्मा had already made a great impression on the heart of प्रभाकरवर्धन. The कौस्तुभ, one of the fourteen jewels churned from the ocean, is worn on his chest (हृदय) by Vishṇu. 'कौस्तुभाख्यमभूद्रत्नं पद्मरागो महोदधेः । तस्मिन्हरिः स्पृहां चक्रे वक्षोऽलङ्करणे मणौ ॥' भागवत VIII. The word is derived as 'कुं भुवं स्तुभ्नाति

व्याप्नोति इति कुस्तुभः समुद्रः तत्र भवः'. इदानीम्—now *i. e.* as a bridegroom. परमेश्वरेण = (1) शिवेन; (2) प्रभाकरवर्धनेन. Emperors had the titles परमेश्वर, महाराजाधिराज. See Introduction. S'iva has the moon on his head. A bridegroom is to be honoured by the father-in-law. समा...वेला the auspicious time (fixed for the marriage ceremony) approaches. कौतुकगृहम्—the house where the marriage thread (कौतुकं) is placed on the wrist of the bridegroom before the actual marriage ceremonies. Compare रघु० 8. 1. 'अथ तस्य विवाहकौतुकं ललितं बिभ्रत एव'. पतितानि—the eyes of women fell on him. The blue eyes resemble expanded blue lotuses. लङ्घयन् traversing, jumping over (the lotuses in the form of eyes).

P. 16 l. 29—P. 17 l. 9 अथ तत्र...पश्यत्. The principal sentence is अथ तत्र...वधूमपश्यत्. कति...परिवाराम्—this and the following accusatives qualify वधूम्. कति...वाराम् who was attended by several relatives (आप्त), dear friends and her own people (*i. e.* servants), mostly women. अरुणं अंशुकं तेन अवगुण्ठितं मुखं यस्याः—whose face was veiled by a red silken cloth. The radiance of her face made the lamps pale before her. The radiant glow of morn also makes the lamps appear dim. अरुणः अंशुकमिव तेन अवगुण्ठितं मुखं यस्याः (प्रभातसन्ध्या)—the beginning of which is covered by Aruṇa that resembles a red silken garment. Or we may dissolve अरुणस्य अंशुकाः किरणाः &c. अति...गूढाम् The idea is that she was not a grown-up woman, but was almost a girl. A delicate substance if closely pressed may break. यौवन is fancied as afraid of hurting her by too close an embrace, as she was so delicate. साध्वसेन (भयेन) निरुध्यमानः (restrained) हृदयदेशः तस्मात् दुःखेन मुक्तैः—The sudden events of her marriage caused her heart to flutter and therefore she heaved sighs by way of relieving the pressure. निभृतायतैः secret and long. She tried to keep her emotion to herself. One who sorrows over anything heaves deep sighs. The sighs which she heaved for relief are fancied to be due to her lamenting her maidenhood that was leaving her. अत्युत्कम्पिनीं...धार्यमाणाम्—her heart was in a whirl of emotions; but she was kept motionless by bashfulness, as if through fear of her falling down. One who is trembling (in body) has to be supported (धार्यमाण) for fear of a fall. हस्तम् and शशिनम् are to be connected with अवलोकयन्तीम् (she was looking at her hand vacantly being absorbed in deep thought). ताम्र...पक्षं which was the rival of a red lotus *i. e.* her hand was red.

आसन्नं ग्रहणं यस्य the grasping of which (in marriage) was near. ताम...पक्षम् (the moon) who is the enemy of red lotuses. आसन्नं ग्रहणं यस्य whose seizure (by Rāhu *i. e.* eclipse) was near. रोहिणी the favourite wife of the moon out of the 27 नक्षत्रs. भय...साम् —applies to both रोहिणी and वधू. रोहिणी would tremble at the approaching eclipse of her lord. चन्दनेन धवला तनुलता यस्याः. ज्योत्स्नादानेन सञ्चितं लावण्यं यस्य loveliness of which is accumulated by the gift of moonlight. कुमुदs thrive in moonlight. The inside of the कुमुदिनी would be white. कुसु...हारिणीम्—she (वधू) was spreading about the perfume of flowers. वसन्त is the season of flowers. निःश्वासपरिमलेन आकृष्टं मधुकरकुलं यया. Her fragrant breath drew round her a swarm of bees. मलयमारुत- the breezes from the Malaya Mountain are charged with the perfume of sandal. कृत...सरणाम् (1) who did what Love dictated (with वधूम्); (2) who was followed by Cupid *i. e.* मदन acted as his wife रति dictated; कृतं कन्दर्पेण अनुसरणं यस्याः (with रतिम्). The bride was as handsome and loving as रति, the wife of मदन. C and T translate 'love followed in the train of one who seemed a reborn Rati.' This is *not* correct. प्रभा...माधुर्यैः—these five are to be connected respectively with the five *Ratnas* 'कौस्तुभ...मृत.' अपरा...श्रियम् she was as if another श्री (लक्ष्मी) formed by the ocean out of wrath against the gods and demons. The author here mentions six out of the fourteen रत्नs churned out of the ocean. There is an emphasis on the word श्री. राज्यश्री can naturally be called श्री. अपराम्—this word is used because there was one already produced at the churning. The ocean, being a mine of jewels, can produce fresh ones though fourteen were already taken away by the gods and demons. The anger of the ocean is due to his being deprived of the *Ratnas*. स्निग्धेन...तंसाम् affectionate young maids (बालिका + लोक) made for her an ear-ornament with the rays of pearls as if with clusters of white सिन्धुवार flowers. सिन्धु- (न्दु) वार is a plant called in Marathi निगडी. स्निग्धेन...लोकेन may also mean 'by the glossy soft light' (०आलोकेन). कर्णाभरणमरकतस्य प्रभा हरितशाद्वलं इव; ०मरकतप्रभासदृशं हरितशाद्वलम्. कर्णा...च्छायाम् who as if removed (*i. e.* rendered imperceptible) the lovely (हारिणी) beauty of her eyes by her broad cheeks on which there fell the lustre of the emerald of her ear-ornament, resembling a green meadow. स्थली means a plot of ground. हारिणीं = हरिणसम्बन्धिनीम्. So the words suggest another sense 'who entertained the eyes of deer with a plot of ground covered with

green grass' (resembling emerald). अधोमुखीं—through bashfulness she hung her head. कृतः सुखोन्नमनप्रयत्नः येन—her friends tried to raise her face; in her heart also she wished to raise her face (to see the bridegroom). वर...कुलम् her friends were absorbed in looking at the wonderful bridegroom; her heart fluttered to look &c. हृदयं निर्भर्त्सयन्तीम् she censured her heart for its cowardice in not succeeding in raising her face to see the bridegroom, though she so much desired to raise it.

P. 17 ll. 10–23 प्रविशन्त...विभावसुः. वध्वा समर्पितम् handed over (to cupid) by the bride. जग्राह कन्दर्पः Cupid seized him *i. e.* he became enamoured of the bride. A thief is handed over to proper custody and is held fast by the custodian. परिहासेन स्मेराणि (smiling) मुखानि यासाम्. अतिपेशलम् very cleverly. कृतः परिणयस्य (विवाहस्य) अनुरूपः वेशपरिग्रहः यया. जगाम—connect this with वेदीम्. ०धवलाम् and the following clauses in the accusative qualify वेदीम्. नव...धवलाम् (1) brilliant with fresh white-wash; (2) white like fresh chunam (with उपत्यकाम्). सुधा may, in the latter case, also mean 'nectar', which is also white. तुषारशैलस्य हिमालयस्य उपत्यका a land at the foot of a mountain. 'उपाधिभ्यां त्यकन्नासन्नारूढयोः' पा. 5. 2. 34 (संज्ञायामित्यनुवर्तते । पर्वतस्यासन्नं स्थलमुपत्यका आरूढं स्थलमधित्यका । सि. कौ.). भूभृद्भिः (1) by kings; (2) by mountains. सेक...दन्तुरैः that bristled with barley shoots that looked soft on account of the sprinkling of water. पञ्चास्यैः with five mouths. कोम...चित्रैः variegated with soft colours. अमित्रमुखैः—C and T translate 'gleaming around it were earthen dolls, whose hands bore auspicious fruits, and which had five-mouthed cups bristling with dew-besprent blades of barley and enemies' faces painted with soft colours.' So they think that the कलश्s were in the hands of dolls. But one fails to see how the sentence yields this sense. We must connect कलशैः with उद्भासितपर्यन्ताम्. अमित्रमुखैः should be taken as an adjective of कलशैः (अमित्राः शत्रवः मुखे येषाम्). The idea seems to be this :—there were कलश्s with barley blades that resembled दन्त्s, the कलश्s had a lion's shape, they were painted in various colours; hence the whole presented an awful aspect, so that the कलश्s seemed to have some terrible enemies in them. अञ्जलिकारिका—a clay doll. 'स्यात्सालभञ्जिका स्तम्भे लेप्येनाञ्जलिकारिका' इति क्षीरस्वामी. C reads अमत्रमुखैः which means 'that had the mouth of a goblet'. This seems to be a suspicious reading adopted to obviate the difficulties of अमित्रमुखैः. उपाध्यायेन उपधीयमानानि (heaped, placed) इन्धनानि तेन धूमायमानः अग्निः तस्य सन्धुक्षणे (kindling) अक्षणिका

उपद्रष्टृद्विजाः यस्याम् (adj. of वेदीम्). उपद्रष्टृ means 'one who supervises.' अक्षणिक not having leisure, busy. कृशानोः (अग्नेः) समीपे इति उपकृशानु निहिताः अनुपहताः (new, not used) हरितकुशाः यस्याम्. संनिहितः दृषदां अजिनानां आज्यस्य स्रुचां (ladles) समित्पूलीनां (bundles of fuel sticks) निवहः यस्याम्. C reads स्रक् (garland) for स्रुक्; but it is not very appropriate in the context. नूतनशूर्पे अर्पिताः श्यामलशमीपलाशमिश्रिताः लाजाः (fried grain) तैः हसतीति हासिनीम्. The लाजs being white are spoken of as the हास of the वेदी. शमी is a sacred tree. पलाशं leaf. See रघुवंश VII. 26 'हविःशमीपल्लवलाजगन्धी पुण्यः कृशानोरुदियाय धूमः।'. कात्यायन says 'शमीपल्लवमिश्राँल्लाजानञ्जलिना वपति'. शूर्पः—र्पम् winnowing basket (Marathi सूप). सज्योत्स्नः—राज्यश्री resembled the light of the moon. See धर्मसिन्धु 'वधूवरौ पूर्वोक्तलक्षणां वेदीं मन्त्रघोषेणारुह्य &c.' समुत्ससर्प—connect this with 'शिखिनः (अग्नेः) समीपम्.' वेल्लिता...ल्लवस्य the red leaf-like flames of which were tremulous (with fire); the red flame-like leaves of which were tremulous (with रक्ताशोक). शिखिनः also may be applied to रक्ताशोक (it had a tapering foliage). कुसुमायुधः (कुसुमानि आयुधानि यस्य) इव—ग्रहवर्मा was handsome like मदन and राज्यश्री was like रति. रक्ताशोक is an excitant of love. In this sentence as well *as in* the preceding (आरुरोह तां दिवमिव), the author perhaps intentionally indicates the untimely death of ग्रहवर्मा. दक्षि...वृत्ताभिः that moved round to the right. Flames moving to the right are a good omen. ज्वालाभिरेव समं—the idea is:—the flames moved about; he also moved round the fire. नखमयूखैः धवलिता तनुः यस्य. When the bride let fall the oblation of parched grain into the fire from her hands, her brilliant nails brightened the fire. अदृष्टपूर्वं वधूवरयोः रूपं तेन विस्मयः तेन स्मेरः. Smile is white according to the poets; the brilliance of the nails transferred to the fire is the smile and the white लाजs are the teeth shown in smiling. For going round the fire and लाजहोम, see कुमारसम्भव VII. 80 'तौ दम्पती त्रिः परिणीय वह्निमन्योन्यसंस्पर्शनिमीलिताक्षौ । स कारयामास वधूं पुरोधास्तस्मिन्समिद्धार्चिषि लाजमोक्षम् ॥.' The आश्वलायनगृह्यसूत्र says 'वध्वञ्जला उपस्तीर्य भ्राता भ्रातृस्थानीयो वा द्विर्लाजानावपति' (I. 701). मेधातिथि on मनु° VIII. 227 remarks 'लाजहोममभिनिर्वर्त्य त्रिः प्रदक्षिणमग्निमावर्त्य सप्त पदानि स्त्री प्रक्रम्यते'.

P. 17 l. 24—P. 18 l. 2 अत्रान्तरे...वासगृहम्. रुरोद वधूः—the bride wept because she was soon to be separated from her parents. स्वच्छ...यन्ती as if quenching the image of fire reflected inside her bright cheeks. स्थूलमुक्ताफलवत् विमलाः बाष्पबिन्दवः तेषां सन्दोहः (assemblage) तेन दर्शितं दुर्दिनं यया. दुर्दिनम् a rainy day. 'मेघच्छन्नेऽह्नि दुर्दिनम्' इत्यमरः. निर्वदनविकारम् without showing any emo-

tion on her face. उदश्रु विलोचनं यासाम्. प्रविवेश—connect with वासगृहम्. द्वारपक्षे लिखितं रतिप्रीतिदैवतं यस्मिन् on the side of the door of which was painted Rati, the presiding spirit of Love. प्रणयि... कुलैः—the bees, drawn by the perfume of flowers, entered the वासगृह before ग्रहवर्मा and looked like his friends. अलि...काशितम्—the idea is:—the lamps began to flicker owing to the breezes set in motion by the bees; the poet fancies that they trembled because they were afraid of being struck with the कर्णोत्पल (by राज्यश्री in order to put them out). एकदेशे लिखितः स्तबकितः (having bunches of flowers) रक्ताशोकतरुः तस्य तलं भजतीति ०भाक् तेन ०भाजा. अधिज्यचापेन whose bow was strung. तिर्यक्कूणितः नेत्रत्रिभागः यस्य a third part of whose eye was obliquely contracted. Cupid is represented as having a squint eye to symbolize the fact that love is generally blind. काञ्चनाचामरुकेण is not quite clear. We should read 'काञ्चनाचामनकेन' (काञ्चन + आचामनकेन)—a golden spitting vessel. This latter is really the reading of B, as the MSS often confound च and व. Read दन्त० for दान्त०. इतर... सनाथेन (शयनेन) bed that had on the other side a golden figure holding an ivory box, like Lakshmī herself having in her hand a lotus with a long stalk. The white ivory box resembled the white lotus and the golden figure was like लक्ष्मी. सोपधानेन with a pillow. स्वास्तीर्ण well covered with coverlets. कृता कुमुदैः कुमुदानां वा शोभा यस्य येन वा (1) that was decked with white lilies; (2) that gave beauty to the कुमुदs (with शशिना). The moon is the friend of love. See कुमारसम्भव IV. 13. राजतेन made of silver (and hence compared to the moon). निद्राकलशेन—auspicious jars were placed near the bed to ward off evil and to induce sleep. Compare कादम्बरी 'क्रमेण चोद्गते गगनमहापयोधिपुलिने सप्तलोकमङ्गलनिद्राकलशे कुमुदबान्धवे' (p. 178 of P.)

P. 18 ll. 3-9 तत्र च...गमदिति. प्रथमा...गवाक्षकेषु as if they were the faces of the family goddesses, (seen) in the jewelled lattice-windows, that had come out of curiosity to overhear the first words (of the bride and bridegroom). क्षणदाम् = निशाम्. अपुनरुक्तानि that were not monotonous. दत्त्वा...रणरणकम्—A door-keeper is always in attendance in a राजकुल; when ग्रहवर्मा went away, he left behind regret (in the heart of the members of the palace) at his departure. यौतक...लोकस्य taking with him the hearts of all people as the provisions for his journey offered to him as marriage gift. For यौतक, see above p. 52. शम्बलः—लम् पथिव्ययः (पाथेयम्). इति—shows the end of the उच्छ्वास.

Uchchhvāsa V.

P. 19 Verse 1 नियतिः fate. Construe तरला नियतिः (विधिः) प्रथमं पुंसां सुखं विधाय उपरि (afterwards) दारुणं दुःखं निपातयति तरला (चञ्चला) तडित् (विद्युत्) इव आलोकं (light, flash) कृत्वा वज्रं निपातयति. This and the following verse are in the Āryā metre, for which see above p. 49. Both verses are suggestive of the misfortunes narrated in this Uchchhvāsa. Compare for the idea 'सुहृदिव प्रकटय्य सुखप्रदः प्रथममेकरसामनुकूलताम् । पुनरकाण्डविवर्तनदारुणो विधिरहो विशिनष्टि मनोरुजम् ॥' उत्तरराम० IV. 15.

Verse 2 सममेव—at one and the same time. अनादरेणैव without any qualm or regard. परिवर्तमानः revolving. अनन्तः—Time is without end. शैलान् परिवर्तमानः अनन्त इव (पातयति) as the serpent Ananta, moving (his hoods), makes the mountains fall. 'नागाः काद्रवेयास्तदीश्वरः । शेषोऽनन्तः' इत्यमरः. शेष has one thousand hoods, on which the earth is supposed to rest. It was believed that earthquakes occurred when शेष moved its hoods through weariness. See विष्णु० II. 5. 28 'यदा विजृम्भतेऽनन्तो मदाघूर्णितलोचनः । तदा चलति भूरेषा साद्रितोया सकानना ॥'.

P. 19 ll. 5–26 अथ...तस्थौ. राजा=प्रभाकरवर्धनः. कवचहरम्—of an age when he was fit to wear armour. कवचं हरतीति (affix अच्), acccording to 'वयसि च' पा. 3. 2. 10 (कवचहरः कुमारः । सि. कौ.). हूणान्—see p. 4 (notes). हरिः=सिंहः. प्रभाकर० is compared to the lion, राज्यवर्धन to a whelp and the Hūṇas to deer. चिरं...सारम् making him attended by advisers of long standing and devoted feudatories. अभिसारः companion, follower. अभिसारेण सह सा०. उत्तरापथम्—to the north. This word is used in contradistinction to दक्षिणापथ. Here उत्तरापथ seems to stand for the Punjab and Kashmir, countries towards the north of Thanesar. But generally the word stands for northern India. *Vide* Introduction for the inscriptions of Pulikes'in, where हर्ष himself is styled the lord of उत्तरापथ. कतिचित्प्रयाणकानि for some marches *i. e.* stages. प्रविष्टे...भ्रातरि when his brother entered the region (ककुभ् *f.*) resplendent with the brilliance of कैलास. कैलास is one of the peaks of the Himālayas. निवर्तमानः (the reading of B) does not suit the words नवे वयसि that follow. विक्रम...रोधिनि (youth) that follows (acts according to) its liking for adventure. शरभ is a fabulous animal with eight legs and believed to be stronger than the lion. तुषारशैलस्य हिमाचलस्य उपकण्ठेषु

(confines, outskirts). उत्कण्ठमानाः वनदेवताः तासां कटाक्षाः तेषां अंशवः (किरणाः, प्रभा) तैः शारिता (variegated) शरीरकान्तिः यस्य. The nymphs of the forests were smitten by the handsome form of Harsha and cast glances at him. The dark pupils and the white of their eyes shed a dappled hue on his body. The word उत्कण्ठमान may also convey the idea that the वनदेवताs were anxious for the safety of the beasts of the forest. बहिरेव व्यलम्बत he tarried outside (the region of कैलास). C and T translate as 'away from camp'. आकर्णान्तं आकृष्टं कार्मुकं तस्मात् निर्गताः भासुराः (bright) भल्लाः तान् वर्षतीति ०वर्षी. कर्मणे प्रभवतीति कार्मुकम् according to 'कर्मण उकञ्' पा० 5. 1. 103. भल्लः a crescent-shaped arrow. वास... यामे in the fourth watch of the night. वासतेयी—'पथ्यतिथिवसतिस्वपतेर्ढञ्' पा. 4. 4. 104 (पथि साधु पाथेयम्। आतिथेयम्। वसनं वसतिस्तत्र साधुः वासतेयी रात्रिः। सि. कौ.). It is believed that dreams seen in the small hours of the morning come to be true. चटुलानां (flickering) ज्वालानां पुञ्जेन पिञ्जरीकृताः (reddened) सकलककुभः येन (*adj.* of ०हुतभुजा). दवहुतभुजा = दवदहनेन forest conflagration. The death of the lion and his mate suggest the death of Harsha's father and mother. यदाकृष्टाः—यत् refers to स्नेहमयाः ०पाशाः. तिर्यञ्चः अपि even lower animals. Compare for the idea 'दारुभेदनिपुणोऽपि षडङ्घ्रिर्निष्क्रियो भवति पङ्कजबद्धः। बन्धनानि किल सन्ति बहूनि स्नेहरज्जुकृतबन्धनमन्यत्॥'. दक्षिणात् इतरत्. The throbbing of the left eye in the case of men portends misfortune. विपप्रथे spread over. निर्निमित्तम् without any cause. अन्त...हृदयम् his heart as if went adrift (*lit.* moved) from its internal fastenings. गरीयसी very great (*f.* comparative of गुरु). दुःखासिका poignant despondency (दुःखं असिका इव). समुत्पन्नाः विविधाः विकल्पाः (doubts) तैः विमथिता मतिः यस्य. अपगता धृतिः (steadiness, composure) यस्य. स्तिमिता fixed, motionless) तारका यस्य. समुद्भिद्यमानं (shooting up) कमलिनीवनं (lotus-bed) यस्याम् (*adj.* of क्षौणीम्). He bent his lotus-like face in anxiety and looked fixedly on the ground. The poet fancies that his face was a lotus shooting forth from the earth (क्षौणी). चकोरेक्षणः—The eyes of a चकोर are red. Note कादम्बरी 'जरच्चकोरलोचनपुटपाटलकान्तिना' (p. 140 of P). Redness of the (corner of the) eye in men and women is a sign of beauty. आ...ह्नो when the sun had ascended to midday. हरिताः (greenish yellow) हयाः यस्य. The sun is called हरिदश्व. संवाह्यमानं तनु (small) तालवृन्तं (fan) यस्य. वितताम् spread. अतिशिशिरः मलयजस्य (चन्दनस्य) रसः तस्य लवेन लुलितं (touched) वपुः (frame) यस्याः (*adj.* of पट्टिकाम्). इन्दुवत् धवलं उपधानं (pillow) धारयतीति. वेत्रपट्टिका cane couch.

P. 19 l. 27—P. 20 l. 8 अथ...द्राक्षीत्. The principal sentence is अथ दूरादेव...०दीर्घाध्वगं कुरङ्गकनामानं आयान्तं अद्राक्षीत्. लेखः गर्भे यस्याः. नीलीरागेण (indigo colour) मेचका (blue) रुक् (कान्तिः) यस्याः. चैल...मालकम् whose head was encircled by the hems of a garment. The messenger carried the letter in a piece of cloth which he wrapped round his head. This is the practice of illiterate messengers even now. The reading of A 'चीरचीरिकया' would suggest that he wore rags on his head. This would be too much for a royal messenger. C and T suggest that the colour symbolizes the bad news. This may be so; or it was probably his uniform. आरोप्यमाणः कायकालिमा यस्य. कालिमन् *m.* (काल + affix इमन्) is formed according to 'पृथ्वादिभ्य इमनिज्वा' 'वर्णदृढादिभ्यः ष्यञ्च' पा. 5. 1. 122-123 (चादिमनिच्। शौक्ल्यम्, शुक्लिमा। सि. कौ.). शोकः...नीयमानम्—the poet fancies that the darkness of body due to fatigue and exposure to the sun is due to the fact that he was being reduced to charcoal by the fire of sorrow. अति...गम्यमानम्—on his body there was dust raised by his rapid walking; the poet fancies that under the guise of dust it was the earth that followed him to learn the news about the king, her lord. अभिमुखः (beating on his face) पवनः तेन प्रेङ्खन् (waving about) प्रविततः (spread) उत्तरीयपटः तस्य प्रान्तेन (hems) वीज्यमानौ उभयपार्श्वौ यस्य. अति...पतन्तम् who approached quickly, having as if winged himself because he was in a great hurry. His upper garment waved about his flanks owing to the strong breeze blowing in his face and thus he looked as if he was winged. प्रेर्य...देशेन—The poet fancies that the quick pace of the messenger was due to the fact that he was urged from behind by his master's command. स्विद्यत् ललाटतटं तस्मिन् घटमानं (being formed) प्रतिबिम्बं यस्य (*adj.* of भास्वता). क may optionally be added at the end of all बहुव्रीहि compounds. कार्य...भास्वता whose letter was if snatched by the sun out of curiosity to know the business (on which he was sent). संभ्रम... शरीरम्—His senses were not working normally; his only thought was to walk quickly; the poet fancies that he left them behind in his haste to depart. गौरव (1) Importance; (2) weight. One who has a large weight on his head may stumble. समेऽपि वर्त्मनि on an even road (without ups and downs). काले... वज्रस्य—The idea is:—first a cloud rises in the sky and then the thunderbolt falls; so the messenger (who was also dark like the cloud owing to fatigue and exposure) appeared first and

would afterwards disclose the bad news. धूम...ज्वलनस्य—Before fire is kindled, there is a cloud of smoke, which is dark; the messenger also was dark and was in a short time to kindle the fire of sorrow in हर्ष. बीज...शाले: he was as if the paddy seed of sin that was about to bear friut. There are some varieties of paddy seed that are dark. अनि...ध्वर्गम् a messenger that had become an evil omen.

P. 20 ll. 9–18 दृष्ट्वा...प्रावर्तत. पूर्वनिमित्तपरम्पराभिः आविर्भाविता भीतिः यस्य. The reference is to his dream narrated on p. 19 of the text. प्रथम...लेखम् he first presented the dejection reigning (*lit.* sticking to) in his looks and then the letter. The idea is that before he presented the letter, his face told the whole tale. लेखा...सन्तापम्—there is a pun on the word गृहीत्वा, the idea being that he understood the contents of the letter and at the same time his heart was seized by affliction. अवग्रहरूपः—who was drought incarnate. This is not a very appropriate word. The reading 'आविग्नरूपः' of one of the MSS of B is good. It means 'whose face was dejected.' किं मान्द्यम् what is the illness? खञ्जाक्षरैः क्षरद्भिः with halting words that flowed from him. युगपत्—the idea is:—his eye, his tears, face and faltering voice, all conveyed the same tale. पफाल *perfect* of फल् to burst. कृतं आचमनं येन. Before beginning religious ceremonies, before and after meals and before and after doing many other acts, it was enjoined that a man should sip water. 'स्नात्वा पीत्वा क्षुते सुप्ते भुक्त्वा रथ्योपसर्पणे । आचान्तः पुनराचामेद्वासो विपरिधाय च ॥' याज्ञ. I. 196. जन...ष्कामः desiring the long life of his father. परिबर्हः royal insignia, property. 'परिच्छदे नृपार्हेऽर्थे परिबर्हः' इत्यमरः. अभुक्तः एव who had not taken food. दापय...र्याणम् put the saddle on the horses. शिरःकृपाणम् a sword against his own forehead (by way of saluting). This is the object of बिभ्राणं, which qualifies युवानम्. परिवर्धकः groom. प्रावर्तत he started to go.

P. 20 ll. 19–32 अकाण्ड...निशाम्. अकाण्ड...क्षुभितं excited (startled) by the sudden (blowing of the) conch, which was the signal for a march. उद्भूतः मुखरः खुररवः तेन भरितं सकलभुवनविवरं येन (*adj.* of अश्वीयम्)—that filled all the world with the resonant tramp of the horses' hoofs. अश्वीयम्—अश्वानां समूहः—(cavalry) according to 'केशाश्वाभ्यां यञ्छावन्यतरस्याम्' पा. 4. 2. 48 (पक्षे ठगणौ । कैश्यम्, कैशिकम् । अश्वीयम्, आश्वम् । सि. कौ.). ढौकृ *1st A* to approach. प्रद...यान्तः going in the direction opposite the right one. प्रदक्षिणं means 'towards the right side, so that the right side is always

turned towards the object that is circumambulated'. उपस्थितं that had approached. राजसिंहस्य—the poet says that the passing of the deer to the left of हर्ष (who was a lion among kings) was a precursor of misfortune. If deer pass the lion without circumambulating him (*i. e.* without showing respect to him), that indicates that the lion's fall is near. In the कादम्बरी we read that the passing of the deer to the right of women is an ill omen 'प्रस्थितामिवानभीष्टदक्षिणवातमृगागमनाम्' (p. 218 of P). In the case of men it must be the left and so we have 'प्रदक्षिणेतरम्' (adverb). Similarly in the गाथासप्तशती we read 'एक्को वि कालसारो ण देइ गन्तुं पहाइणवलन्तो' I. 25. अशिशिररश्मिः सूर्यः. हृदयम्—supply हर्षस्य. The cry of the crow is an evil omen. See बृहत्संहिता 95.19 'ऐन्द्यादिदिगवलोकी सूर्याभिमुखो रुवन् गृहे गृहिणः। राजभयचोरबन्धनकलहाः स्युः पशुभयं चेति ॥' and also 'एकचरणोर्कमीक्षन् विरुवंश्च पुरो रुधिरहेतुः' 30. For female jackals howling towards the sun, see रघु. II. 61. बहुदिवसम् (*acc.* of time) is to be connected with उपचित in the following समास. शिखिपिच्छा (tail of the peacock) लाञ्छनं (characteristic mark) यस्य. The Jain ascetics carry peacock feathers to sweep insects out of their path. नग्नाटकः a naked Jain ascetic (दिगम्बर). क्षीरस्वामी says 'भिक्षुः श्वेतः श्वेतपटः क्षपणर्पिर्दिगम्बरः । नग्नाटः श्रावकोऽह्रीको निर्ग्रन्थो जीवजीवकौ ॥'. In the मुद्राराक्षस Act IV the sight of a क्षपणक is said by अमात्यराक्षस to be an evil omen. 'लुञ्चिताः पिच्छिकाहस्ताः पाणिपात्रा दिगम्बराः' सर्वदर्शनसंग्रह (आर्हतदर्शन). पितृस्नेहेन आहितः म्रदिमा यस्मिन् (*adj.* of हृदयेन). For म्रदिमा (from मृदु) see notes above p. 68. on कालिमन्. तत्तदुपेक्षमाणः thinking about this and that. The reading उत्प्रेक्षमाणः of some MSS of B is much better. तुरङ्गमस्कन्धे बद्धं लक्ष्यं यस्य (*adj.* of चक्षुः). दुःसमवसिते हसितं सङ्कथा च येन who painfully brought to an end all laughter and talk. बहु...ध्वानम् a journey that was made up of many योजनs. What particular distance was covered by a योजन is a point on which there has been much divergence of opinion. Various scholars have taken it to be from 4½ miles to ten miles. उपलब्धा नरेन्द्रमान्द्यस्य वार्ता तेन विपण्णे (dejected). One who is dejected loses all spirit (तेजः) and bends down his face. In the evening the sun also lost its lustre (तेजः) and hung down on the western horizon. This is fancied to be due to sorrow at the news of the king's illness. पुरः प्रवृत्ताः प्रतीहाराः तैः गृह्यमाणा ग्रामीणपरम्परा तया प्रकटितं प्रगुणं वर्त्म यस्य to whom the best way (to reach the capital) was shown by troops of villagers that were secured by waiters who marched ahead. वहन्ने... निशाम् he passed the night riding.

P. 20 l. 33—**P. 21** l. 20 **अन्य...इति.** The principal sentence is अन्यस्मिन्नहनि मध्यन्दिने...स्कन्धावारं समाससाद. विगताः जयशब्दाः यस्मात्—bards were in the habit of uttering the words 'जय जीव' &c. in the presence of the king. See text p. 4. l. 12. But as the king was on his death-bed all this was stopped. This and the following words in the accusative qualify स्कन्धावारम् (capital). अस्त...नादम् not a drum was heard. अप्रसारितानि आपणे पण्यानि यस्मिन् in which merchandise was not exhibited (for sale) in the market. पवन...छिख्यमानम् that (capital) was rubbed by the waving streaks of the smoke of कोटिहोम, that (streaks) were twisted into curls by the force of the wind and which were as if the tips of the horns of Yama's buffalo. The curly smoke of the *Homa* performed for the welfare of the king is fancied to be the twisted horn of the buffalo of यम. यम rides a buffalo. As the king was on his death-bed, Yama comes in here very appropriately. कोटिहोम was a kind of offering into fire. वराहमिहिर prescribes it against दिव्योत्पातs. 'दिव्यमपि शममुपैति प्रभूतकनकान्नगोमहीदानैः । रुद्रायतने भूमौ गोदोहात् कोटिहोमाच्च ॥' बृह० 46. 6. कृतान्त...वेष्टयमानम्—As the city was lying under a cloud of smoke, the poet further fancies that it was encircled by the cords of Yama's net. उपरि...शुभम्—troops of crows roamed about and cawed. This portended approaching evil *i. e.* death here. The black crows resembled small bells of iron (कालायसं). It is usual to tie bells round the necks of buffalos and bulls. क्वचित्—क्वचित् and अन्यत्र—अपरत्र mean 'in one place—in another place.' प्रतिशायिताः स्निग्धबान्धवाः तैः आराध्यमानः अहिर्बुध्नः (शिवः) यस्मिन्. अहिब्रध्न also means the same. प्रतिशायित is one who lies down before a deity without food in order to secure some desired object. See कादम्बरी 'कृष्णाजिनप्रावृताङ्गैः कुरङ्गैरपि प्रतिशयितैरिव ... आराध्यमानाम्' (p. 226 of P). दीपिकाभिः दह्यमानाः कुलपुत्रकाः तैः प्रसाधमानं मातृमण्डलं यस्मिन्. For the divine Mothers, see above p. 26. The idea seems to be this:—the young nobles did not burn their limbs with lamps; they rather kept lamps on their heads to propitiate the Mothers and now and then had their skin burnt by accident. Even now worshippers of अम्बिका are in the habit of placing lamps on their heads and reverently going round the idol. Compare कादम्बरी 'ज्वलितलोहितमूर्धरत्नरश्मिभिः कृष्णसर्पैरपि शिरोधृतमणिदीपकैरिवाराध्यमानाम्' (p. 226 of P). मुण्डोपहाराहरणे उद्यतः द्रविडः तेन प्रार्थ्यमानः आमर्दकः यस्मिन्—where a man from the द्रविड country was solicit-

ing the Vampire by being ready to bring an offering of a skull. द्रविड included the tract of the country from the Tungabhadrā to the Coromandel coast and had काञ्ची as its capital. On आमर्दक the Com. says 'आमर्दको वेतालो रौद्रदेवताभेद इत्यन्ये'. बाण refers to the offerings of skulls to चण्डिका, who was worshipped by an old द्रविडधार्मिक 'फलितामिव मुण्डमण्डलैरुपहारहिंसां दर्शयन्तीम्' (p. 224 of P). आन्ध्रेण उद्ध्रियमाणः बाहुवप्रः तेन उपयाच्यमाना चण्डिका (दुर्गा यत्र) where Chaṇḍikā was being promised a present with his rampart-like arm raised up by a person from the Andhra country. बाहुः वप्रः इव. अन्ध्र corresponds pretty closely with modern Telingana and lay between the mouths of the गोदावरी and the कृष्णा. उपयाचनं is the same as नवस (in Marathi). शिरसि विधृतः विलीयमानः (melting) गुग्गुलुः (a kind of fragrant gum resin, गुग्गुळ in Marathi) तेन विकलाः नवसेवकाः तैः अनुनीयमानः महाकालः यस्मिन्. महाकाल is a name of शिव in his character as destroyer of the world. There is an emphasis on the words विकल and नव. Old servants would have gone through anything for the king without showing the least sign of pain; but new servants felt distressed even when hot gum slightly scorched their heads. निशिता शस्त्री (knife) तया निकृत्तं (cut off) आत्ममांसं तस्य होमे प्रसक्तः (engaged in) आप्तवर्गः यस्मिन्. प्रकाशं (openly) नरपतिकुमारकैः क्रियमाणः महामांसविक्रयस्य प्रक्रमः (beginning) यत्र. महामांसं human flesh. The शाक्त rites prescribed the offering of such horrible things. 'अष्टम्यां रुधिरैर्मांसैर्महामांसैः सुगन्धिभिः। पूजयेद्बहुजातीयैर्बलिभिर्भोजनैः शिवाम् ॥' शब्द०. It was believed that by resorting to such disgusting rites a person would attain miraculous powers or objects otherwise difficult to secure. महामांस was offered to पिशाचs also who, it was believed, would become the helpers of the man offering it in anything. See मालतीमाधव V. 12 and the comment of जगद्धर thereon. यातु... ध्वस्तम् as if rendered desolate by fiends. 'यातूनि यातनाः धीयन्ते अस्मिन्' क्षीरस्वामी on 'यातुधानः पुण्यजनो नैर्ऋतो यातुरक्षसी' इत्यमरः. कवलित devoured. अधर्म...लुण्ठितम् as if plundered by the movements of unrighteousness. अनित्यतया धिक्कारः. अनि...क्रान्तम् overpowered by the slights (heaped on it) by transitoriness. Everybody felt the transitoriness of human existence. नि...कृतम् that was subdued by the workings of fate. विलक्षितम् bewildered. छलितम् cheated. प्रविश्य...ददर्श—the principal sentence is प्रविशन् एव विपणिवर्त्मनि (on the market-street) परलोकव्यतिकरं कथयन्तं ०पट्टिकं ददर्श. कुतूहलेन आकुलाः बहलाः बालकाः तैः परिवृतम् (*adj.* of ०पट्टिकं). ऊर्ध्व... तते stretched out on a support (विष्कम्भः) of upright rods.

प्रेतनाथः=यमः. व्यतिकरम् incidents. इतर...कलितेन held in the other hand. In the left hand was the painted canvas and in the right a reed. शरकाण्डः reed-stalk. यमपट्टिकं—see above p. 45 (notes).

P. 21 l. 21—**P. 22** l. 10 तेन...कक्ष्यान्तरम्. तेन=श्लोकेन. प्रतिषिद्धः सकललोकप्रवेशः यस्मिन्. अप्रसन्नः मुखरागः यस्य who had a dejected look (*lit.* the colour of whose face was not clear). उन्मु... द्रियैः who was as if left by his senses. अस्ति...न वा does father feel better to-day or not? यदि भवेत् there may be. मन्दं...विवेश—the principal sentence is मन्दं मन्दं...राजकुलं विवेश. °सर्वस्वम्—this and the following clauses qualify राजकुलम्. प्रारब्धा अमृतचरुपचनक्रिया यत्र. चरुः is an oblation of rice or barley boiled for presentation to the gods. अमृतचरु perhaps means that milk or ghee was poured over it. क्रियमाणः षडाहुतिहोमः यस्मिन्. The Com. explains "'प्रजापतये स्वाहा' इति षण्णां देवतानां नाम गृहीत्वा षण्णामेवाहुतीनां प्रक्षेपः षडाहुतिहोम उच्यते." The six देवताs appear to be प्रजापति, सोम, अग्नि, इन्द्र, द्यावापृथिवी and धन्वन्तरि. हूयमानाः पृषदाज्यलवेन लिप्ताः प्रचलाः दूर्वापल्लवाः यस्मिन्. पृषदाज्यम्—Ghee mixed with coagulated milk. 'पृषदाज्यं सदध्याज्ये' इत्यमरः (पृषद्भिः दधिबिन्दुभिः सहितमाज्यम्' क्षीरस्वामी). पठ्य... विधानम्—this is a curious compound. It contains three separate elements. पठ्यमाना महामायूरी यस्मिन्, प्रवर्त्यमाना (begun) गृहशान्तिः यस्मिन्, निर्वर्त्यमानं भूतरक्षाबलिविधानं यस्मिन् (where the offering of oblations for protection against evil spirits was being performed). What the author refers to as महामायूरी is not quite clear. From the context it seems to be a prayer. Among the Buddhists महामायूरी is the name of one of the five amulets and of one of the five tutelary goddesses. शान्ति means 'a propitiatory rite for averting calamity.' प्रयतैः पवित्रैः विप्रैः प्रस्तुतः (begun) संहिताजपः यस्मिन्—holy Brahmins had begun the recitation in a low voice of the Saṃhitā text of the Vedas. This is the practice even now. 'पवित्रः प्रयतः पूतः' इत्यमरः. जप्यमाना रुद्रैकादशी तया शब्दायमानं शिवगृहं यत्र where the temple of S'iva resounded with the low repetition of the hymn to Rudra. The reference seems to be to what is popularly known as रुद्र, which is a prayer in 11 अनुवाकs addressed to रुद्र. Great merit is supposed to result from repeating that prayer 11 times or 121 times. सायण in his comment on the रुद्रभाष्य quotes the वायुपुराण 'रोगवान्पापवांश्चैव रुद्रं जप्त्वा जितेन्द्रियः। रोगात्पापाद्विनिर्मुक्तो ह्यतुलं सुखमश्नुते॥'. अतिशुचिशैवैः सम्पाद्यमानं विरूपाक्षस्य (शिवस्य) क्षीरकलशसहस्रैः स्नपनं यस्मिन् where the image of S'iva was being bathed with thousands of milk jars by very holy devotees of शिव. क्षीराभिषेक is even now resorted to

to propitiate Rudra. शिव is called विरूपाक्ष because of his third eye. अजिरो०—connect this and the following instrumentals with नरपतिभिः below. अजिरं courtyard. अनासादितं (not obtained) स्वामिनः (प्रभाकरवर्धनस्य) दर्शनं तेन दूयमानानि मानसानि येषाम्. अभ्यन्तरात् निष्पतिताः (coming out) निकटवर्तिनः परिजनाः तैः निवेद्यमाना वार्ता (news of the king's condition) येभ्यः. वार्ता...शयनैः to whom bathing, eating and sleeping had become mere news *i. e.* who knew these only in name, who did not bathe, eat or sleep as the king was seriously ill. उज्झितः आत्मसंस्कारः तेन मलिनः वेशः येषाम् whose clothes were dirty because they had abandoned the toilet of their bodies. लिखितै...श्चलैः who were motionless as if drawn in pictures. नीयमाननक्तन्दिवम् where night and day were passed. दुःखेन दीनानि वदनानि यस्य—connect this word with बाह्यपरिजनेन (p. 22. l. 6). प्रघ...मण्डलेन who were sitting in a circle in the porches before the palace-gate. The servants, not being intimately connected with the royal household, were sitting outside. 'प्रघाणप्रघणालिन्दा बहिर्द्वारप्रकोष्ठके' इत्यमरः. 'अगारैकदेशे प्रघणः प्रघाणश्च' पा. 3. 3. 79. उपांशुव्याहृतैः in whispered conversations. The servants that were outside assigned various causes for the sad plight of the king. There is a touch of humour in this description. केन...वयता some one (among the servants sitting outside) laid bare the errors on the part of doctors. असाध्य... पठता one recited passages containing the symptoms of incurable diseases. Diseases are generally classified into three classes, साध्य, दुःसाध्य and असाध्य. केन ... वृण्वता one expounded the story of a demon (as being at the root of the king's ailment). कार्तान्तिकादेशान् the prognostications of astrologers. कृतान्तं (दैवं) वेद इति कार्तान्तिकः (कृतान्त + ठक्). उपलिङ्गानि portents. अनित्य... लभमानेन one was revolving in his mind the transitoriness of life, was condemning this (everchanging) world, censured the wantonness of the Kali age and found fault with fate. धर्माय कुप्यता—he was angry with धर्म, because the latter could not do anything for such a righteous king as प्रभाकर०. क्लिष्ट...गर्हयता one censured the ill-luck of the noble youths that were afflicted. कथ्यमाना कष्टा पार्थिवावस्था यस्मिन्. विविधौषधिद्रव्याणां द्रवः (juice, exudation) तस्य गन्धः गर्भे यस्य (adj. of कक्ष्यान्तरम्). उत्क्वथतां...जिघ्रन् smelling the odour of boiling decoctions, of butter and oils that were being heated. कक्ष्या inner court. The रामायण (अयोध्या 20. 11-12) shows that the third कक्ष्या was set apart for the queen and her confidential attendants.

P. 22 l. 11—**P. 23** l. 35 तत्र...द्राक्षीत्. The principal sentence is तत्र च...धवलगृहे स्थितं (p. 23 l. 1)...देव्या यशोमत्या शिरसि वक्षसि च स्पृश्यमानं पितरमद्राक्षीत्. अतिनिःशब्दे—this and the following clauses in the locative qualify धवलगृहे (p. 23 l. 1). गृहावग्रहणीग्राहिणः बहुवेत्रिणः यत्र where many door-keepers stood in the vestibule. 'गृहावग्रहणी देहली' इत्यमरः. गृहावग्रहणी the threshold. त्रिगुणया तिरस्करिण्या तिरोहितः सुवीथीपथः यस्मिन्—where the way to the inner part of the house was shut off (from view) by a triple screen. वीथी is गृहप्रान्त according to क्षीरस्वामी. पिहितानि पक्षद्वारकाणि यस्मिन् where the private entrances were shut. 'प्रच्छन्नमन्तर्द्वारं स्यात्पक्षद्वारं तु पक्षकः' इत्यमरः. पिहित *past p. p.* of धा with अपि with the initial अ dropped, according to 'वष्टि भागुरिरल्लोपमवाप्योरुपसर्गयोः।'. परिहृतं कपाटरटितं यस्मिन् where the creaking of the panels was avoided. घटितैः (united, closed) गवाक्षैः रक्षितः (prevented) मरुत् (gust of wind) यस्मिन्. चरणताडनेन स्वनत् (rattling, creaking) सोपानं (staircase) तेन प्रकुपिताः प्रतीहाराः यस्मिन्. When some one ascended the staircase in a noisy way, the doorkeepers got angry with him for fear that his action might disturb the ailing king. निभृताभिः (noiseless) संज्ञाभिः (signs) निर्दिश्यमानानि (indicated, ordered) सकलकर्माणि यस्मिन्. कञ्चुकिन् a person wearing armour. कञ्चुकः or कञ्चुटकः breast-plate 'उरश्छदः कञ्चुटको जगरः कवचोऽस्त्रियाम्' इत्यमरः. कोणस्थितः आह्वानैः चकितः आचमनवाही यस्मिन् in a corner of which stood a servant bearing the bowl for rinsing the mouth, who was bewildered by numerous calls. चन्द्रशालिकायां लीनः मूकः मौललोकः यस्मिन्. For चन्द्र० see p. 21 above. मौलः an old or hereditary minister. मूलं प्रतिष्ठा तदस्ति अस्य इति मौलः. महान् आधिः (distraction of mind) तेन विधुरः (helpless) बान्धवाङ्गनावर्गः तेन गृहीतं प्रच्छन्नप्रग्रीवकं यस्मिन्. प्रग्रीवं or-कं a painted turret, window. सञ्जवनम् quadrangle, court formed by four houses on four sides 'सभा सञ्जवनं त्विदम्। चतुःशालम्' इत्यमरः. प्र ... णयिनि to which only a few friends (or favourites had been admitted). दुर्मनायमान *pr. p.* of दुर्मनायते, denominative verb from दुर्मनस्. मन्दायमानः (languishing) पुरोधाः (पुरोहितः) यस्मिन्. सीदन्तः (sinking into despair) सुहृदः यत्र. विद्राणाः (kept awake, without sleep) विपश्चितः (पण्डिताः) यत्र. सन्तप्ताः आप्ताः (trusted) सामन्ताः यस्मिन्. विचित्ताः (vacant-minded) चामरग्राहिणः यस्मिन्. दुःखेन क्षामाः (emaciated) शिरोरक्षिणः (body-guard) यस्मिन्. क्षीयमाणा प्रसादवित्तानां मनोरथसम्पद् यस्मिन् where the fulfilment (सम्पद्) of the desires of those that were (the king's) favourites was vanishing. प्रसादैः वित्तः ख्यातः. स्वामिभक्त्या परित्यक्तः आहारः यैः ते स्वामि...हाराः हीयमानबलाः विकलाः (faint) वल्लभभूभृतः यस्मिन्. क्षितितले पतिताः सकलरजन्यां जागरूकाः

राजपुत्रकुमारकाः यस्मिन् where the young Rajputs, that had watched during the whole night, were lying on the ground. कुलक्रमागतैः कुलपुत्रकैः उह्यमाना शुक् (शोकः) यस्मिन्. Separate ०शुचि and शोक०. निरानन्दाः (joyless) बन्दिनः (court bards) यस्मिन्. 'स्युर्मागधास्तु मगधा बन्दिनः स्तुतिपाठकाः' इत्यमरः. निःश्वसन्तः निराशाः आसन्नसेवकाः यस्मिन्. निःसृतं ताम्बूलं यस्मात् स निःसृतताम्बूलः अत एव धूसरः अधरः यासां ताः निःसृत... धराः, ०धराः वारयोषितः (dancing girls) यस्मिन्. विलक्षैः (bewildered) वैद्यैः उपदिश्यमानं पथ्यं (wholesome diet) तस्य आहरणे (fetching) अवहितः (attentive) पौरोगवः यस्मिन्. पौरोगवः superintendent of the royal kitchen. 'रसवत्यां तु पाकस्थानमहानसे । पौरोगवस्तदध्यक्षः' इत्यमरः (on which क्षीरस्वामी says 'पुरो गौर्मांसं वा जलं वास्याः सा पुरोगुस्तस्याः रसवत्याः अयं पौरोगवः). अनुजीविभिः पीयमानं उच्चपकं (उत्कृष्टः चषकः यस्मिन्) धारावारि तेन विनोद्यमाना आस्यशोषरुक् यस्मिन् where the pain due to dryness of mouth was removed by streaming water drunk by attendants without cups. The attendants were working hard and felt thirsty. It is common experience that thirst is allayed much more quickly if one pours a stream of water into the mouth than if one holds the cup to the lips. C and T translate 'attendants were drinking streams of water from uplifted cups in order to distract the pain of the king's dry mouth'. We cannot understand how the king's dry mouth would have been relieved if the servants drank water. So also the words of the Com. 'उच्चपकमपगतपानभाजनम्' do not mean 'empty cups'; but rather 'without a cup'. We think that the context requires that it was the king that was thirsty and *not* the servants. So we suggest that we should read पाय्यमान for पीयमान and then the meaning would be 'where the pain of the dry mouth (of the king) was removed by streams of water without cups which he was made to drink by the attendants'. The reading of B and C 'उच्चचपक' is not bad. It means that the water was poured from a cup held high up and not from a cup applied to the lips. राजाभिलषेण (at the king's desire) भोज्यमानाः बहुभुजः (gluttons) यत्र. Or the meaning may be 'gluttons were fed with the food which the king desired but which he could not himself eat'. भेषजसामग्रीसम्पादने व्यग्राः समग्राः व्यवहारिणः (merchants) यस्मिन्. मुहुर्मुहुः आहूयमानः तोयकर्मान्तिकः (waterman) तेन अनुमिता घोरा आतुरस्य (रोगार्तस्य) तृट् यस्मिन्. कर्मान्तिकः a servant. तुषारेण परिकरितः करकः तस्मिन् शिशिरीक्रियमाणं उदश्वित् यस्मिन् where buttermilk was being cooled (frozen) in jars that were covered in ice. उदश्वित् *n* (उदकेन श्वयति) buttermilk that contains 50 per

cent water. 'तक्रं ह्युदश्विन्मथितं पादाम्ब्वर्धाम्बु निर्जलम्' इत्यमरः on which क्षीरस्वामी says 'द्विगुणाम्बु श्वेतरसमर्धोदकमुदश्वितम्। तक्रं त्रिभागमिश्राम्बु केवलं मथितं स्मृतमिति धन्वन्तरिः'. The frozen buttermilk was probably applied to the burning feet and head of the feverish king. श्वेतार्द्रे कर्पटे (piece of cloth) अर्पिताः कर्पूरस्य परागाः (रेणवः) तेन शीतलीकृता शलाका (a collyrium stick) यस्मिन्. The stick treated with camphor powder was to be applied to the eye to produce a cooling effect. नाश्यानेन (न+आश्यानेन) पङ्केन लिप्यमानं नवं भाण्डं (vessel) तद्गतं गण्डूषग्रहणाय मस्तु (sour cream, whey) यस्मिन्. We expect अनाश्यान; probably अ was elided in the MSS after °शलाके. आश्यान means 'dried' and so नाश्यान would mean 'wet'. The cool whey was probably required for relieving the dryness of the mouth of the patient who used it as a gargle from time to time. 'मण्डं दधिभवं मस्तु' इत्यमरः. तिम्यन्ति (wet) कोमलानि कमलिनीपलाशानि (lotus-leaves) तैः प्रावृताः मृदुमृणालुकाः यत्र. सनालानि नीलोत्पलानि तेषां पूली (bundle) तया सनाथा (possessed of) सलिलपानभाजनभूः यत्र. The lotus leaves, fibres and flowers were all intended to produce a cooling effect. धारानिपातैः निर्वाप्यमाणं क्वथिताम्भः यस्मिन्—boiling-water was being cooled by being poured in streams (from vessel to vessel). Water first boiled and then cooled is given to a patient for drinking. पटु (sharp) पाटलशर्करायाः आमोदः तं मुञ्चतीति °मुच् तस्मिन् that emitted the sharp odour of pale-red sugar. मञ्चकाश्रिता (resting on a stand) सिकतिला (sandy) कर्करी (jar) तस्मिन् विश्रान्तं आन्तरचक्षुः यस्मिन्. It is difficult to explain what आन्तरचक्षुः means. We must read with the two MSS of B 'आतुरचक्षुः'. The eye of the ailing king rested upon a porous jar. The sight of water trickling from the porous jar had a soothing effect. For सिकतिल, see notes on सैकत p. 30. सरसेन शैवलेन वलयितं (अत एव) गलत् गोलयन्त्रकं यस्मिन् where there were globes dripping because they were surrounded by wet water-plants (moss). गल्वर्कशालाजिरे उल्लासिताः लाजसक्तवः यस्मिन्—where there were parched grain and barley-flour spread in a crystal platter. Separate °सक्तुनि and पीत°. क्षीरस्वामी says 'गल्वर्कोऽपि स्फाटिके पात्रेऽयं रूढः'. For शालाजिर, see above p. 54. The fried grain was used as light food for patients. पीता (yellow) मसारपात्री (emerald cup) तस्यां परिगृहीता कर्कशर्करा (white sugar) यत्र. It is better to omit पीत with some of the MSS of B. C and T translate 'a paste of flour and curds was held in a yellow emerald cup.' शिशिरैः औषधरसैः चूर्णैः च अवकीर्णः स्फटिकशुक्तिशङ्खसञ्चयः यस्मिन्. Crystal, mother-o'pearl and conches are all cool to the touch. प्राचीनामलक myrobalans.

सुश्रुत (सूत्रस्थान chap 46) gives a long list of the fruits usually eaten. प्राचीनामलक (also called वारिवदर) had the effect of removing the three दोषs (वात, पित्त, कफ) and poison 'गरदोषहरं नीपं प्राचीनामलकं तथा' सु० 46. 158. मातुलुङ्ग citron (Marathi महाळुंग). प्रतिग्राहितैः (that were made to accept presents) विप्रैः विप्रकीर्यमाणाः शान्त्युदकस्य विप्रुषः (बिन्दवः) यस्मिन्. विप्रुष् *f.* drop. शान्त्युदकम् soothing or propitiatory water. प्रेष्याभिः पेष्यमाणः (being pounded) ललाटलेपः तेन उपदिग्धा दृषद् (stone) यस्मिन्. पर...ज्वलनेन (father) round whom lustration was performed by the fire of fever for the conquest of the next world. राज् with निस् 'to perform the ceremony called नीराजन'. नीराजन was a military and religious ceremony performed by kings and generals in the month of आश्विन before they took the field; mantras were repeated and lights waved. Here fever is the fire and the king was about to proceed to the next world. Compare 'तस्मै सम्यग्धुतो वह्निर्वाजिनीराजनाविधौ । प्रदक्षिणार्चिर्व्याजेन हस्तेनेव जयं ददौ ॥' रघु. 4. 25. अनव...चेष्टमानम् who tossed on a bed waving (*i. e.* uneven) with his ceaseless rollings like the serpent *S'esha* (rolling) on the Milky Ocean on account of the fever of poison. तरङ्गिणि (1) that has waves (with उदन्वति); (2) that has wavy curls (on the bed). The bed had white coverlets and so resembled क्षीरसागर. The king was suffering from a fever (ऊष्मन्); शेष has poison in his hoods. The king was pale through serious illness and resembled the white-yellow शेष. मुक्ता...धवलितम् (1) who was made white with the dust of pearl-powder (with the king); (2) that was white with pearls and the grains of sand (with जलधि). Pearls are supposed to have a cooling effect. Pearls are found in the ocean and on its shores there is white sand. क्षयकाले शुष्यन्तम् (1) who had become withered at the time of death; (2) that dries up at the time of universal destruction (with जलधि). क्षय = प्रलय. 'संवर्तः प्रलयः कल्पः क्षयः कल्पान्त इत्यपि' इत्यमरः. A कल्प is a period of 1000 महायुगs (कृत, त्रेता, द्वापर and कलि constitute one महायुग). It is equal to a day of ब्रह्मा, the night also being of the same duration. At the end of a कल्प the whole universe (including the ocean) is destroyed. Compare भगवद्गीता 'सहस्रयुगपर्यन्तमहर्यद् ब्रह्मणो विदुः । रात्रिं युगसहस्रान्तां तेऽहोरात्रविदो जनाः ॥ अव्यक्ताद् व्यक्तयः सर्वाः प्रभवन्त्यहरागमे । रात्र्यागमे प्रलीयन्ते तत्रैवाव्यक्तसंज्ञके ॥' VIII. 17-18. For a description of कल्पान्त see विष्णुपुराण VI. 3 and 4. 'उदकावरणं यत्तज्ज्योतिषा पीयते तु तत् । ज्योतिर्वायौ लयं याति यात्याकाशे समीरणः ॥' विष्णु० VI. 4. 31. कालेन (1) by death

(with the king); (2) by the dark-coloured (दशानन). All Rākshasas are represented as dark. The king had the pallor of death and resembled the snowy कैलास. On one occasion रावण when travelling in the पुष्पकविमान near कैलास was stopped by नन्दी saying that शिव wanted to be in privacy there. Thereupon रावण in arrogance caught hold of कैलास and shook it. When पार्वती became afraid by the motion of the mountain, शिव in anger pressed the mountain with his toe and रावण's arms were crushed underneath and he began to scream. See रामायण VII. 16 for the story. 'पुष्पकस्य गतिश्छिन्ना यत्कृते मम गच्छतः । तमिमं शैलमुन्मूलं करोमि तव गोपते ॥ 23...एवमुक्त्वा ततो राम भुजान्विक्षिप्य पर्वते । तोलयामास तं शीघ्रं स शैलः समकम्पत ॥' 25. Compare कादम्बरी 'कैलासश्रियमिव दशमुखोन्मूलनक्षोभनिपतिताम्' (p. 129 of P). अविरत...स्पृश्यमानम्— the palms of the hands of the attendants were white with the sandal-paste with which they smeared his body. The poet fancies that the palms were white because they were reduced to ashes by touching the burning limbs of the king. Ashes are white. अत्युष्णावयवस्पर्शेन भस्मीभूतं उदरं येषां (*adj.* of करैः). Take away the comma after ०प्रस्थितम् and place it after स्पृश्यमानम्. लोका ... पृच्छ्यमानम् — The king was about to depart this world. When a person goes on a journey those that stay bid him farewell. The poet fancies that under the guise of the white sandal ointment, it was his spotless fame that embraced him and bade him a last farewell. Both sandal and fame are white. स्थास्नु (1) that remains on the body (with अनुलेपन); (2) remaining on the earth (यशः). There is a further suggestion. His fame would be everlasting (स्थास्नु) and not evanescent. अविच्छिन्नं (ceaselessly) दीयमानानि कमलकुमुदेन्दीवरदलानि यस्मै. Lotus petals have a cooling effect. कमलs are rosy, कुमुद्s are white and इन्दीवर is blue. His body when covered with petals of various colours looked variegated. काल...शबलम्— Death was approaching him. The pupil of the eye is dark, the corner is red and the rest of the eye is white. There is a similar idea above. निबिडेन (tight) दुकूलपट्टेन निपीडिताः केशान्ताः तैः कथ्यमानः कष्टवेदनानां अनुबन्धः (continuity) यस्य. His head was bound tight with silk cloth because he was suffering from ceaseless headache. दुर्धरवेदनाभिः उन्नमत् (standing up) नीलशिराजालकं तेन करालं तेन (*adj.* of ०फलकेन). A net-work of dark veins due to unbearable pain stood up on his forehead. These the poet fancies to be the lines drawn by the fingers of Death repre-

senting the days that remained to him on the earth. In counting we draw lines on a board (फलकं) with our fingers. कालाङ्गुलिभिः लिख्यमानाः लेखाः ताभिः आख्यातं मरणावधिदिवससंख्यानं येन. अन्तःप्रविष्टा तारका यस्य the pupil of his eye had become contracted and dim owing to failing strength. The poet fancies that it was due to his agitation at the sight of approaching death. A person who is frightened by a terrible sight closes his eyes. शुष्यन्ती दशनपङ्क्तिः तस्याः प्रसूताः धूसराः (grey) दीधितयः तैः तरङ्गिणीम्. He heaved hot breaths that were mixed with ripples of grey rays from his dry teeth. Mirage (मृगतृष्णिका) is also उष्णा (due to heat) and presents waves (तरङ्गिणी). निवेद्यमानः दारुणसन्निपातस्य आरम्भः यस्मिन्. He had a dark tongue, which indicated that he was in the stage of सन्निपात. सन्निपात is the combined derangement of the three humours of the body (वात, पित्त and कफ) and is fatal. The योगरत्नाकर (आनन्दाश्रम ed p. 98) gives the general symptoms of सन्निपातज्वर, one variety of which called तन्द्रिक is described as 'प्रभूता तन्द्रार्तिर्ज्वरकफपिपासाकुलतरो भवेच्छ्यामा जिह्वा पृथुलकठिना कण्टकवृता।'. The poet fancies that the tongue was dark because it was burnt up by his very hot breaths. उरः...कान्तं—मणि and the other things were placd on his chest to produce a cooling effect. When a person of position pays a visit, it is usual to appear in one's best dress and to put on jewels &c. Take away the comma after ०युगलम्. अङ्ग... युगलम् who tossed up his arms in putting his limbs into various contortions (through agony). When he tossed up his arms, rays flashed from his nails; the rays resemble streams of water. So the poet fancies that he constructed with the rays of his nails a showerbath for तापशान्ति. नेदिष्ठ—superlative of (अन्तिक) very near. His reflections fell in water, jewelled pavements, and mirrors, all of which are cool to the touch. The poet fancies that he entered inside them (as reflection) for their cooling effect. स्पृशन्तीं goes with मूर्च्छां and प्रणयिनीं. He welcomed a swoon when it came over (स्पृशन्ती) him, because it was a source of relief. मूर्च्छा is compared to प्रणयिनी (beloved wife), who touches her husband and is a source of comfort to him. The reading विश्राम० is much better than विश्वास०, as the latter cannot be well construed with मूर्च्छा. अरिष्टैराविष्टम् overwhelmed with very bad symptoms (of death). अरिष्ट also means 'crow'. The cawing of crows is an evil omen and may be looked upon as the summons of death. 'तक्रे मरणचिह्ने चारिष्टं वृक्षे च फेनिले । सुराणां च शुभेऽपि

स्यात्काके निम्बे च पुंस्ययम् ॥' quoted by क्षीरस्वामी. महाप्रस्थान—the great journey *i. e.* death. At his approaching death, anguish seized the hearts of relatives. The words प्रस्थान and सन्तान (1 continuity; 2 offspring) suggest another idea. When a man starts on a journey, he transfers (*i. e.* entrusts) to the care of his relatives his children. छायया मुच्यमानम् who was bereft of brilliance (of body). He was languid and had lost his bright complexion. The poet fancies that छाया had left him through jealousy, as he was wedded to अरति. अरतिः langour. उद्योग...द्रवाणाम् who was the effort of all (bad) symptoms, or supervenient diseases. The idea is that all bad symptoms had concentrated themselves on him. सर्वास्त्र...तयाः Emaciation had let fall all her missiles on him. हस्तीकृतं=वशीकृतम्. विहस्ततया by helplessness. विगतः हस्तः यस्य स विहस्तः तस्य भाव ॰ता तया. विषयी...क्षयेण misery had made him its province, wasting had made him its field. गोचरीकृतम्=विषयीकृतम्. दुःखासिका—दुःखमासते अस्यामिति or दुःखमसिका इव—dejection. अस्वास्थ्यम् restlessness, anxiety. विधेयीकृतं made a servant *i. e.* brought under control. क्रोडः the chest; क्रोडीकृतम् embraced. लक्ष्यीकृतं made a target. दक्षिणाशया—the south is presided over by Yama. जग्ध devoured (*past p. p.* of अद् to eat). निगीर्णं swallowed (*past* P. P. of गॄ with नि). वैवर्ण्यम् (विवर्णस्य भावः) loss of colour, paleness. गात्रभङ्गः *lit.* breaking of limbs *i. e.* stiffness of body. वण्ट् 1 *P.* to divide. लुण्ठ्यमान being robbed. आदित्सितं (*past p. p.* of the desiderative base of दा with आ) desired to be seized. निरूपितं marked, observed carefully. अभाव death, destruction. परिकलितम् grasped all round. परासुता death. दत्तः अवकाशः येन who made room for. वैमनस्यम् (विमनसः भाव) mental depression. समीपे—connect this and the following locatives with वर्तमानम् below. अन्ति...च्छासस्य who was near the last breath. मुखे...प्रवासस्य at the beginning of the great journey *i. e.* dying. Compare महाप्रस्थान above. The reading महाप्रयासस्य is not so good. जीवितेशः=यमः. विरलं वाचि broken in words. चलितं चेतसि shaken in mind. प्रचुरं प्रलपे profuse in incoherent speech. अनु...बन्धिकाभिः constantly followed by pains in the joints. Com. 'अनुबन्धिका गात्रसन्धिपीडाः' According to the मेदिनी, अनुबन्धी means 'hiccough' 'अनुबन्धी तु हिक्कायां तृष्णायामपि योषिति.' This meaning is preferable. अनवरतरोदनेन उच्छूने (swollen) नयने यस्याः (*adj.* of यशोमत्या). गृहीता चामरिका यया. गृहीत...वीजयन्त्या who fanned the king with her sighs alone, though she held a chowrie in her hand.

P. 24 ll. 1–18 दृष्ट्वा च...च्चेति. प्रथम...मतिः whose mind was

overwhelmed by the first shock of sorrow. आ...भवत् he became as if afraid of fate. भागधेयेभ्यः is ablative. निरा...सीत् for a moment he was as if given up by his mind *i. e.* he became dazed. अव...धैर्येण discarded by steadiness. रिक्ती...रत्या he was made empty by delight *i. e.* there was not the least trace of gayness left in him. विषमविष terrible poison. तमसा...विशेषयन् excelling even Pātāla in darkness. पाताल as the haunt of demons is supposed to be dark. शून्यत्वे...शयान: excelling even space in its vacancy. His mind became a void. For the शून्यत्व of आकाश, compare above (text p. 2 l. 1) 'आकाशमयः शून्यतायाम्'. नाविन्दत कर्तव्यम् he did not know what to do. पस्पर्श...गाम् his heart came in contact with terror and his head with the earth. The idea is that his heart became extremely apprehensive for his father's life and he bowed low before his father (as a son should do). सा अवस्था यस्य सः तदवस्थः who was in that (terrible) condition. निर्भरेण स्नेहेन आवर्जितः influenced by deep affection. प्रधावमानः मनसा—being enfeebled, his body could not run, though his mind ran towards his son. शरी...गात् he rose from the couch with the upper part of his body. विन...न्नमय्य having raised him who bent through dutifulness. विशन्निव...मध्यम् as if plunging into the midst of the moon's disc. At the sight of his darling son, the king felt as much relief as he would have if he had plunged &c. The following clauses also suggest the cooling or comforting effect which the sight of his son produced upon the king in his burning fever. स्नाप...प्रस्रवणे as if wetting himself in a stream of Harichandana juice. हरिचन्दनः is a kind of very fragrant and yellow sandal. 'तैलपर्णिकगोशीर्षे हरिचन्दनमस्त्रियाम्' इत्यमरः (on which क्षीरस्वामी says 'हरेरिन्द्रस्य चन्दनं, हरि कपिलं वा, तच्चातिशीतलं पीतमाहुः'). तुषाराद्रिः = हिमालयः. कपोलेन...घट्टयन् rubbing his cheek against the cheek (of हर्ष). निमील...लोचने closing his eyes that let fall incessant tears that formed on the tips of his eyelashes. पक्ष्माग्रे ग्रथितं अजस्रं अस्रं तत् विस्रवति इति ०स्राविन्. He closed his eyes and shed tears through joy. विस्मृतः ज्वरस्य सञ्ज्वरः सन्तापः येन. अप...स्कारम् who drew aside and then bowed low. प्रणता जननी येन. For क see above p. 31. विगतः निमेषः यस्मात् सः वि...मेषः, ०मेषश्चासौ निश्चलश्च. क्षयेण क्षामः कण्ठः यस्य whose throat was parched by exhaustion. कृच्छ्रात् with difficulty. तृतीय... स्याद्य to-day is the third day since he took food.

P. 24 l. 19—**P. 25** l. 4 तच्छ्रुत्वा ... करवाणीति. बाष्पवेगेन गृह्यमाणानि अक्षराणि यथा स्युः the words being choked by the flow of

tears. आयतं निःश्वस्य heaving a deep sigh. ईदृशेषु in such (times or calamities). विधुरयति—विधुरं करोति (denominative verb from विधुर)—renders helpless. सर्वप्रमाथी that overpowers everybody. यतः wherefore. नार्हे...दातुन् you will please not give yourself up to extreme sorrow. निशितं sharpened. तक्ष्णोति 5th conj. P. of तक्षू to pierce. तनिमा emaciation (from तनु with the affix इमन्). See notes p. 68 on कालिमा. परलोकश्च—A son was supposed to free by his birth the father from a hell called Put. 'पुत्रेण लोकाञ्जयति पौत्रेणानन्त्यमश्नुते। ...पुन्नाम्नो नरकाद्यस्मात्त्रायते पितरं सुतः। तस्मात्पुत्र इति प्रोक्तः स्वयमेव स्वयम्भुवा ॥' मनु० 9. 137–138. A omits परलोकश्च and this seems better from one point of view. The next sentence is 'यथा...प्रजानाम्'. In this last, the word प्रजानां is well-connected with प्राणाः in the preceding (यथा मम प्राणाः त्वयि स्थिताः तथा सर्वासां प्रजानां प्राणाः त्वयि स्थिताः). The idea is that the subjects love you so much. With the reading परलोकश्च it is possible to say that Harsha would be a very righteous emperor and keep the people in the path of righteousness and enable them all to attain Heaven. But there is another difficulty. As सुखं and राज्यं are co-ordinated with प्राणाः, we expect स्थितानि. If however it be said that the predicate agrees with the last word, then we must have स्थितः (with the reading परलोकश्च). अकलुषस्य कर्मणः—of spotless actions *i. e.* meritorious actions. कर...लक्षणानि the marks on your body indicate that the sovereignty of the four oceans is as it were in your hand. For the लक्षण्s of an emperor, see above p. 20. त्वज्ज...स्मि by your birth alone I attained all my ends. निर...जीवितव्ये I have no desire to live (longer). भिषजाम् अनुरोधः acting according to the wishes of the physicians. Mark the two accusatives माम् and औषधम् with पाययति (causal of पा to drink). सर्वप्रजापुण्यैः उत्पत्स्यमानानाम्—for the idea see above. उत्पत्स्यमान—future participle of पद् with उद् (meaning 'desiring to be born'). प्रजाभि...ज्ञातिभिः—in their subjects and not in their kindred do kings have their relatives. For a converse statement of this fine sentiment, compare शाकुन्तल VI 'येन येन वियुज्यन्ते प्रजाः स्निग्धेन बन्धुना। स स पापादृते तासां दुष्यन्त इति घुष्यताम् ॥'. कृता...पथ्यम् when you have taken your meal, I shall myself also take my diet. अस्य=हर्षस्य. धक्ष्यन् about to burn (future participle of दह्). सन्दुधुक्षे—*perfect* of धुक्ष् with सम् I A to be kindled. अकाण्डे *Adv.* all of a sudden. महाप्रलयः great destruction *i. e.* great calamity. व्यभ्रः इव वज्रपातः like a bolt from a cloudless sky. विगतं अभ्रं यस्मात्. For this idea, see above text p. 2. 'अनभ्रवृष्टिरिव वैदग्ध्यस्य'.

सामान्योपि शोकः even a common sorrow. The construction is 'सामान्योऽपि शोकः सोच्छ्वासं मरणं किमुत विशेषाश्रितः शोकः'. सोच्छ्वासं मरणम् (a common sorrow) is a living death. Sorrow is equal to death except that breathing continues in sorrow, while in death there is no breathing. अनु...व्याधिः (sorrow) is a serious disease without there being any medicine prescribed for it. अनुपदिष्टं औषधं यस्य. अ...प्रवेशः it is a leap into fire without being reduced to ashes. अनुपरत not dead. नरकवासः—a person abides in Hell after death. But sorrow causes the torments of Hell though a man be not dead. नि...वर्षम् it is a rain of charcoal without fire. Charcoal is produced by fire (*i. e.* by kindling wood). अश...दारणम् it is sawing with a saw without cutting into pieces. अत्र...पातः the stroke of a diamond needle without a (visible) wound. किमु...श्रितः (if a common sorrow is a living death &c.), then what words will describe a sorrow of a special sort (of a deeper kind)?

P. 25 ll. 5–19 राज...आवेदयितास्मीति. धूम...पातान्—this and the following clauses are to be connected with कवलान् (l.7). धूम...पातान् (mouthfuls) that made him shed tears as if they (कवल) were made of smoke. While partaking of food, he wept over them. Smoke causes tears in the eyes. So the mouthfuls are fancied to be धूममय. Explain the following clauses similarly. अग्नि...दाहान् that produced burning in his heart, as if they (mouthfuls) were made of fire. जनितः हृदयदाहः यैः. दत्तः मूर्च्छावेगः यैः That brought on swoon. Poison also produces a swoon. उत्पादिता घृणा (disgust) यैः. 'जुगुप्साकरुणे घृणे' इत्यमरः. महापातकs are five. 'ब्रह्महत्या सुरापानं स्तेयं गुर्वङ्गनागमः । महान्ति पातकान्याहुः संसर्गश्चापि तैः सह ॥' मनु० 11. 54. क्षार...वेदनान् that caused pain as if they were made of corrosive substances. अगृहीतं ताम्बूलं येन without taking the betel. As he was in grief he discarded betel. उत्ताम्यता मनसा with a distressed (or faint heart). अस्ता...सवितरि when the sun was about to set (lit. was desirous of setting). उपह्वरे in private. 'रहोऽन्तिकमुपह्वरे' इत्यमरः. पुनः...पितरम् you will hear that your father is again restored to his original condition (प्रकृति). The physicians outwardly say that Harsha's father will be restored to health. But the words प्रकृति and श्रोष्यसि suggest another sense, which is 'your father will be merged in the supreme spirit from which he came or his body will be reduced to the five elements out of which it was created'. Death is natural to all beings and life is an accident. 'मरणं प्रकृतिः शरी-

रिणां विकृतिर्जीवितमुच्यते बुधैः' रघु० 8. 87. The five भूतs (पृथ्वी, अप्, तेजस्, वायु and आकाश) are the प्रकृति of all bodies. पौनर्वसवः a descendant of पुनर्वसु or one who studies the science of medicine promulgated by पुनर्वसु. According to the चरकसंहिता (सूत्रस्थान I) Indra taught आयुर्वेद to भरद्वाज who instructed several sages of whom पुनर्वसु was one. पुनर्वसु imparted it to his pupils, अग्निवेश and five others, each of whom composed a work on आयुर्वेद. चरक edited what अग्निवेश had composed. 'अथ मैत्रीपरः पुण्यमायुर्वेदं पुनर्वसुः। शिष्येभ्यो दत्तवान् षड्भ्यः सर्वभूतानुकम्पया ॥' verse 29. अष्टा...देशीयः—for देशीय see notes p. 38. अष्टाङ्गस्य—The science of medicine is said by सुश्रुत to have eight parts *viz.* (1) शल्य (surgery), (2) शालाक्य (diseases of the eye, ear and other parts of the head), (3) कायचिकित्सा, (4) भूतविद्या, (5) कौमारभृत्यं (rearing up of children), (6) अगदतन्त्रं (antidotes), (7) रसायनतन्त्रं, (8) वाजीकरणतन्त्रम्. See सुश्रुत सूत्रस्थान Chap. I. 6–7. आयुर्वेद is an उपवेद of the अथर्ववेद. 'आयुरस्मिन् विद्यते अनेन वा आयुर्विन्दतीत्यायुर्वेदः' सुश्रुत सूत्रस्थान I. 14. सुत...लालितः cherished on the same footing as a son. पटीयसी *f.* comparative of पटु. सास्रः (अस्रेण सह, बहुव्रीहि) shedding tears. कथय...पश्यसि tell me the truth, if you perceive any thing evil (about the king's illness). यथा...यितास्मि I shall inform you (of the facts) as they are. Mark the first future आवेदयितास्मि. The young man by his profound study of the science of medicine understood that the king would not live for more than day.

P. 25 ll. 20–34 अत्रैव...नैपीत्. भवन...पालः the keeper of the palace lotus beds. कोकमाश्वासयन् encouraging or comforting a ruddy goose. 'कोकश्चक्रश्चक्रवाको रथाङ्गाह्वयनामकः' इत्यमरः. It should be remembered that Harsha called together the doctors in the evening (text p. 25 l. 10). In the evening the चक्रवाक becomes separated from its mate. For अपरवक्त्र, see notes p. 17. C and T read 'अपरवक्त्रा.' आस्स्व...वर्त्मनि remain in the path of discernment. सह...विरोचनः the sun mounts (resorts to) the top of Meru together with the glory of the beds of lotuses. सरोजिनी may mean 'bed' or 'lake' (compare the use of पुष्करिणी). 'पुष्करादिभ्यो देशे' पा. 5. 2. 135 (पुष्करिणी। पद्मिनी। सि. कौ.). कमल fades (*i. e.* its glory departs) when the sun sets. 'मेरुः सुमेरुर्हेमाद्री रत्नसानुः सुरालयः' इत्यमरः. All the planets were supposed to revolve round the fabulous mountain Meru. See व्यासभाष्य on योगसूत्र III. 25 'सप्तद्वीपा वसुमती यस्याः सुमेरुर्मध्ये पर्वतराजः...तस्य सूर्यप्रचाराद्रात्रिन्दिवं लग्नमिव वर्तते'. See also रघु० VII. 24. The verse suggests that the king (who was resplendent,

विरोचन) was going to Meru (heaven) together with his fair wife (the mother of Harsha). वा...ज्ञः who was proficient in the prognostications of words. क्षता (destroyed) धृतिः (courage) यस्य. तत्र च...नैषीत्—the principal sentence is तत्र च...एवंप्रायान् पितुरालापान् अनवरतं (ceaselessly) आकर्णयन्...निशां अनैषीत्. हारान्—pearl necklaces are cool. Notice that in this and the following clauses there is a charming resemblance of sounds between the names of the ladies addressed and the words in which they are called upon to do something for the king. मणि... वैदेहि—Vaidehî! place jewelled mirrors on my body. घन...क्षि Dhavalākshî! place (on me) the dust of the powder (क्षोदः) of camphor (घनसारः). 'अथ कर्पूरमस्त्रियाम् । घनसारश्चन्द्रसंज्ञः सिताभ्रो हिमवालुका' इत्यमरः ('घनस्येव सारोऽस्य शैत्यात् सिताभ्रत्वाच्च' क्षीरस्वामी). चन्दनचर्चा smearing the body with sandal. पाटय...मारुतम् cleave asunder (*i. e.* cause movement) the wind with a cloth. He wants her to cause a breeze with a piece of cloth. The Com. remarks 'पाटय पटुं कुरु'. But this it not necessary. Remove the comma after इन्दुमति and place it after अरविन्दैः. जलार्द्रा a fan wetted with water. मल्लिनाथ on शिशुपालवध I. 65 paraphrases जलार्द्राणां as 'जलोक्षिततालवृन्तानाम्'. But the अभिधानचिन्तामणि says 'जलार्द्रा क्लिन्नवाससि'. Compare कादम्बरी 'जलदेवताभिरिव सद्यःस्नातार्द्रचिकुरहस्ताभिरुपगृहीतसुरभिकोमलजलार्द्रिकाभिः' (p. 283 of P). Hence the meaning 'wet cloth' is preferable. तरलय make unsteady *i. e.* move. मूर्धानं...बधान bind my giddy (*lit.* running) head. उरसि...कुरु place on my chest the hand with spray. 'शीकरोऽम्बुकणाः स्मृताः' इत्यमरः. नैति निद्रा sleep does not come (to my eyes). अनैषीत् *Aorist* of नी.

P. 26 ll. 1–23 उपसि ... तिष्ठत्. भ्रातुरागमनार्थम्—It should be remembered that राज्यवर्धन had gone to vanquish the Hūṇas. उपर्युपरि one after another. क्षिप्र...प्लवगान् couriers that ran quickly. प्रज...पालान् swift camel-riders. परिजनेन उपनीतम् (brought, presented). प्रतिकर्म personal decoration, toilet. 'प्रतिकर्म प्रसाधनम्' इत्यमरः. विगतं मनः येषाम् (bewildered). अव्यक्तम् indistinct. किं रसायनः what about र०? अनुबध्यमानाः pressed, importuned. प्लुष्ट...स्तापेन as if scorched by an inner fire. उत्पाट्यमानम् torn up by the roots. कामं...जनः A high-born (अभिजातः) person would indeed cease to exist himself rather than convey like an ordinary (इतरः) man words that are unwelcome and distressing (अरतिकर). कृच्छ्रे in a calamity. उज्ज्वली...मस्य his noble birth naturally blessed has been rendered more brilliant

by his entering fire like gold. कल्याणा (blessed, lovely) प्रकृतिः यस्य (applies to कार्तस्वर and कौलपुत्र). Gold also by being heated in fire becomes more brilliant. कुलपुत्रस्य भावः कौलपुत्रम्. कृतस्वरः आकरः तत्र भवं कार्तस्वरं हेम. किमस्य...तातः was not my father his father? अन्य...लोके in this world even when other (*i. e.* ordinary) masters are taken away (*lit.* become rare), life that is sustained becomes a cause for shame (to the servant). अमृत...जीविनाम् who was like nectar to his dependents. निर्व्याजबान्धवे who was their kinsman without any cause (disinterested). अवन्ध्यः (fruitful) प्रसादः (favour) यस्य. सांप्रतम् *adv.* properly. किं वा...दह्यते or what is burnt of him who is full of glory and abides firmly to the end of the world? आकल्पम्—कल्पं मर्यादीकृत्य (अव्ययीभाव). For कल्प see above p. 78. स्थेयस् is the comparative of स्थिर. ममापि...प्रतिष्ठन्ते As for me, what is that very important work, what is that unperformed task, what is the preoccupation (व्यापृतता) of my life, so that it, cruel as it is, does not yet start off? कृतात् शेषः. अन्तरायः obstacle. उत्तरीय...गुण्ठ्य having wrapped himself together with the head by his upper garment.

P. 26. l. 24—p. 27 l. 3 इत्थंभूते...महोत्पाताः. सर्वस्य लोकस्य—these words are to be connected with all the locatives from कपोलेषु to हृदयेषु. सर्वस्य...कराः the hands of all people seemed as if rivetted (कीलित) to their cheeks. One who is in deep sorrow or thought sits resting his cheek upon his hand. Compare 'वामहस्तोपहितवदना' in शाकुन्तल IV. The people grieving for प्रभाकरवर्धन remained in that position so long that it seemed that their cheeks and hands were nailed together. लोचने...स्रुतयः streams of tears seemed as if plastered to their eyes. लेप्यं plaster or cement. Plaster or cement sticks to the object to which it is applied and cannot be easily removed. Tears were to be constantly seen in the eyes of the people. ग्रथिताः tied, fastened. उत्कीर्णाः engraved. Engravings are permanent. हाकष्टानि the words 'Oh! alas!!'. लपने...श्वसितानि sighs were twisting themselves like foliage on their mouths (लपनं). They incessantly sighed. परि...पदानि words of lamentation. निधानीकृतानि treasured or stored up. उष्णाश्रु...निद्रा sleep came not to the hollows of their eyes, as if afraid of being scorched by the hot tears. निःश्वास...हासाः—no one smiled; the poet fancies that smiles vanished being thrown away by the wind of sighs that the people constantly heaved. निर...वाणी speech did not go on

(*i. e.* no one talked anything) as if burnt by सन्ताप without leaving any remainder. सन्तापः (1) heat, (2) sorrow. कथास्व... हासाः—Not only no body cracked jokes, but nobody even told a tale containing jokes. गीतगोष्ठ्यः people assembled to hear music. गोष्ठी an assembly. जन्मान्तरातीतानि—what was experienced in a former life, no one remembers. लास्यानि—see notes p. 28. प्रसाधनानि decorations of the person, such as flowers &c. ख...मण्डलानि convivial parties at taverns became like sky—flowers *i. e.* absolutely non-existent. खपुष्प is an emblem of what is absolutely non-existent. Such emblems are summarised in the following verse 'एष वन्ध्यासुतो याति खपुष्पकृतशेखरः। मृगतृष्णाम्भसि स्नातः शशशृङ्गधनुर्धरः ॥'. वन्दिवाचः the words of court bards. Mark the words 'विगतजयशब्दम्' (text p. 20 l. 33). युगान्त...वृत्तयः pleasures seemed to belong to another Yuga as it were. पुन...केतुः—Kāma was once burnt by S'iva; see p. 38 above. But now at the approach of the king's death, all love-making in the world came to an end through grief. महा... पिशुनाः indicative of the fall of a great man. 'पिशुनौ खलसूचकौ' इत्यमरः. भूपतेरभावाय—is to be connected with समुदभवन्. Mark the dative. The result indicated by a portent is put in the dative, according to the वार्तिक 'उत्पातेन ज्ञापिते च' (वाताय कपिला विद्युत्। सि. कौ.). We may construe भयमुत्पादयन्तो भूतानाम् (causing terror to all beings) or भयमुत्पादयन्तो भूतानां महोत्पाताः great portents of the five elements (पृथिव्यप्तेजोवाय्वाकाश) causing fear. The महाभारत divides portents into three classes *viz.* दिव्य, आन्तरिक्ष and भौम. 'उत्पातांस्त्रिविधान्प्राह नारदो भगवानृषिः। दिव्यांश्चैवान्तरीक्षांश्च पार्थिवांश्च पितामह ॥' सभापर्व 46. 7-8. See also बृहत्संहिता 46. 2.

P. 27 ll. 4–26 तथाहि···निशाम्. तथाहि for instance. In the Rāmâyaṇa (अरण्य० 23) and in the महाभारत (वनपर्व 179; विराट० chapters 39 and 46; उद्योग 84) there are long lists of उत्पातs. For want of space it is not possible to quote them. But they seem to have been the source of Bāṇa's inspiration. दोलायमानं (swinging) सकलकुलाचलचक्रवालं यस्याः. The कुलाचलs (principal mountains) are seven. See notes p. 39. अचलद्धरित्री the earth quaked. पत्या...कामेव as if पृथ्वी was desirous of going with her lord (king प्रभाकरवर्धन, who was dying). Earthquakes were looked upon as portending great calamities and as punishments sent by God to chastise mankind for its sins. The poet Cowper writes in this strain in his poem 'Time-piece'. परास्परास्फालनेन वाचालाः वीचयः येषाम् the waves of which were noisy be-

cause they struck against each other. विजुघूर्णिरे *perfect 3rd plural* of घूर्ण् 1 A with वि to roll. धन्व...स्मरन्तः as though remembering धन्वन्तरि in that interval. When the sea was churned by the gods and demons, धन्वन्तरि emerged bearing the jar of nectar in his hand. 'अथोदधेर्मथ्यमानात्काश्यपैरमृतार्थिभिः। उदतिष्ठन्महाराज पुरुषः परमाद्भुतः ॥ 31....अमृतापूर्णकलशं बिभ्रद्वलयभूषितः। स वै भगवतः साक्षाद्विष्णोरंशांशसम्भवः॥ 34 धन्वन्तरिरिति ख्यात आयुर्वेददृगिज्यभाक्॥' 35. भागवत० VIII. 8. धन्वन्तरि is also the promulgator of the science of medicine, as we learn from सुश्रुतसंहिता I. 1. 'अथ खलु भगवन्तममरवरं काशिराजं दिवोदासं धन्वन्तरिं...सुश्रुतप्रभृतय ऊचुः'. For curing the dying king, the ocean as if wanted धन्वन्तरि and lashed itself into fury as at the time of churning. Mark the genitive धन्वन्तरेः with स्मरन्तः. 'अधीगर्थदयेशां कर्मणि' पा. 2. 3. 52 (verbs having the sense of 'to remember' and the roots दय् and ईश् govern the genitive of the object). ०भीतानाम् goes with ककुभाम् (दिशाम्). भूभृ...ककुभाम् high rose up comets, appearing like the hair of the quarters, that were apprehensive of the death of the king, (hair) that was plentiful (विकट, or frightful) and curly with extended knots. The quarters are fancied to be the wives of the king and comets (that are long) as hair. Women whose husbands are dying would never think of decorating their hair by making a triple braid, but would tie it together in a knot. वितत...कुटिलाः may give two more meanings; (1) that are plentiful and curly like the peacock's outstretched tail; (2) that are terrible (विकट) and crooked with outstretching masses of flames. (शिखा). It is usual to compare the hair of beautiful women with the peacock's tail. See रघु० 9. 67. Comets have flashing tails. धूमकेतवः—compare 'उपप्लवाय लोकानां धूमकेतुरिवोत्थितः ॥' कुमार० II. 32. धूमकेतवः may also mean 'fires'. But as दिग्दाह is mentioned below, it is better to take the sense of 'comet.' धूमकेतुभिः (by comets, fires) करालितानि (rendered terrible) दिङ्मुखानि यस्मिन् (*adj.* of भुवनम्). दिक्पालैः आरब्धः आयुष्कामहोमः तस्य धूमेन धूम्रम्. The quarters had a dark (threatening) aspect on account of the comets. The poet fancies that this is due to the smoke of the sacrificial fire kindled by दिक्पाल्s for securing long life to the king. For the eight guardians of the quarters, see notes p. 25. त्रष्टा भाः (lustre) यस्य (*adj.* of ०मण्डले). तप्त...बभ्रुणि reddish brown like a red hot iron jar. भानु...जहार In the sun's disc someone desiring the (continuance of) the life of the (dying) king offered as it were a human offering under the guise of a horri-

ble headless trunk. A spot appeared on the sun's disc resembling the headless trunk (कबन्धः-न्धम्) of a man. This the poet fancies to be a human offering. Compare रामायण अरण्यकाण्ड Chap 23. 11 'कबन्धः परिघाभासो दृश्यते भास्करान्तिके ।'. ज्वलितं परिवेशमण्डलं (circle of halo) तस्य आभोगः (expanse) तेन भास्वरः (*adj.* of श्वेतभानुः, the moon). जिघृक्षया (ग्रहीतुमिच्छया) जृम्भमाणः (yawning) स्वर्भानुः (राहुः) तस्माद् भयं तस्मात्. उपरचितः अग्निप्राकारः येन. The moon had a circle of blazing halo round it. The poet fancies that it was a wall of fire raised by the moon out of the fear of Rāhu that had opened its mouth wide to swallow the moon. अवनि...साधिताः (1) won over by the valour of the king; (2) decked by the brilliance of the king. अदह्यन्त...दिशः the reddened quarters were as if burnt. The quarters glowed red (this is called दिग्दाह). A loving (अनुरक्त) woman would enter fire before her husband dies (प्रथमतर &c.). A woman who wants to die by burning herself would be decked with all decorations (प्रसाधित). स्रुतः शोणितशीकराणां (रक्तबिन्दूनां) आसारः (shower) तेन अरुणिता (reddened) तनुः यस्याः. अनुमरणाय for following (her lord, the king प्रभाकर॰) in death. प्रावृतः पाटलः (red) अंशुकपटः यया. The earth was wet with a shower of blood. The poet fancies that the earth was going to be a सती and had covered herself in a red garment as a सती did. नरा...भीतैः afraid of the tumult that would arise on the king's death. कालायस... दिग्द्वाराणि the doors of the quarters were blocked by masses of untimely dark clouds as if they were iron door-panels. Though it was not the rainy season, dark clouds rose in the sky. The poet fancies them to be the doors of the sky. प्रेत... रटन्तः like the shrill (पटु) sounding drums beaten at the march of the Lord of the dead (यम). When a king marches, drums are beaten. हृदयस्फोटनाः (applies to पटहाः and निर्घोषाः) making the heart to burst. पस्फायिरे *perfect* of स्फाय् 1 A to swell. निर्घा...घोषाः the terrific sounds of whirl-winds. निर्घातः— 'पवनः पवनाभिहतो गगनादवनौ यदा समापतति । भवति तदा निर्घातः स च पापो दीप्तविहगरुतः ॥' बृहत्संहिता 39. 1. निकटीभवन् यममहिषः तस्य खुरपुटैः उद्धूताः. As the king was dying, the buffalo of यम is fancied to be near. द्युमणिः सूर्यः तस्य धाम (brilliance). This is the object of धूसरीचक्रुः (rendered dim). क्रमेलक...वृष्टयः showers of dust brown like camel hair. विरसविराविणीनाम् that howled disagreeably (so as to produce disgust). The reading विसर॰ would mean 'that howled in groups'. It is not so good.

उन्मुखीनाम् that had uplifted their faces. शिखिनो...राजयः rows of female jackals howled, receiving (प्रतीच्छन्त्यः) the flames of fire like meteors falling from the sky. The words in the text as they stand cannot be well construed. इव should have been placed after पतन्तीः or उल्काः. The idea seems to be that the jackals had blazing firebrands in their mouths and howled; meteors also blaze and fall from the sky. C and T translate 'like firebrands catching fire from flames that fell from the sky.' But then the difficulty is: what are the points of resemblance between rows of jackals and firebrands. Instead of being compared to firebrands, jackals are described as carrying firebrands. Compare 'नदन्मुखोल्काविच्चितामिषाभिः स वाह्यते राजपथः शिवाभिः ॥' रघु० 16. 12. If we read ज्वालाभिः with three MSS of B, all the difficulties may be removed. Then the meaning will be '(jackals) that as if received in the shape of flames of fire the meteors falling from the sky.' उल्का also means 'a firebrand.' धूमायमानः कवरीविभागः (सीमन्तः) तेन विभावितः विकारः यासाम् whose distress was shown by the fact that the parting line of their hair emitted smoke. प्रकीर्णेन केशपाशेन प्रकाशितः शोकः याभिः that as if manifested their grief by their dishevelled hair. One who is in grief has dishevelled hair. It was believed that in times of misfortune the hair of the images of goddesses in the house emitted smoke. That smoke is fancied to be dishevelled hair (both being dark). सिंहासनस्य समीपे उप० (अव्ययीभाव). भ्रामरम् — भ्रमराणामिदम्. Read विधूयमान for विदूय०. कालरात्र्याः विधूयमानः वृजिनः (curved, curling) वेणीबन्धः तस्य विभ्रमं (object of विभ्राणम्)—(bearing) the appearance of the braided hair of कालरात्रि, that (hair) is curly and dangling (about the neck). वेणी is the hair of women twisted into a single unornamented braid (when their husbands are absent or ill). The dark and hovering bees resemble the dark and dangling braid. कालरात्रिः night of destruction at the end of the world. As the king was dying the word is appropriately used here. अटताम् goes with वायसानाम्. व्याक्रोशी the cawing (of crows). For the cry of the crow as an evil omen, see text p. 20 ll. 22-23. Compare वनपर्व 179. 44 'पृष्ठतो वायसः कृष्णो याहि याहीति शंसति'. ० मध्यात्—connect this with उच्चखान. सरस...लोहितम् as red as a piece of juicy meat. चञ्चन्ती (moving about) चञ्चुः (beak) यस्य. उच्चैः may be connected with कूजन् or with उच्चखान (tore away on high).

P. 27 l. 27—p. 28 l. 11 अन्य...देव्या इति. The principal sentence is 'अन्यस्मिन्नहनि समीपं अस्य (हर्षस्य) राजकुलात्...वेलेति नाम्ना यशोमत्याः प्रतीहारी आजगाम. द्रुतगतिवशेन विशीर्यमाणाः (broken) अलङ्काराः तैः झाङ्कारिणी (causing a tinkling). विज...पादस्य (she) seemed to be the triumphal proclamation of despondency. आकुलयोः चरणयोः चलन्ती तुलाकोटिः तस्याः क्वणितेन वाचालिताभिः. उद्ग्रीवाभिः that raised their necks. The Haṃsîs began to cackle when they heard the jingling of anklets and followed it. The poet fancies that they did so in order to ask the news. 'पादाङ्गदे तुलाकोटिर्मञ्जीरो नूपुरोऽस्त्रियाम्' अमरः ('तुलाकृतेर्जङ्घायाः कोटिरिव' क्षीरस्वामी). स्खलिते विशालश्रोण्यां शिञ्जाना रशना तां अनुरौति इति॰ राविणी ताभिः—*that screamed in response to the girdle jingling on her broad hip when she stumbled.* बाष्पान्धा—she stumbled being blinded by tears; when she stumbled, the bells of her girdle rang and the domesticated cranes screeched. It was their screeching that guided her. अदृष्टं कवाटपट्टं तस्य संघट्टेन (striking against) स्फुटितं ललाटपट्टं तस्य रुधिरपटलं तेन—her face was covered with blood as her forehead struck against the panels of doors which she did not observe in her weeping. The blood resembled the fringe (पटान्त) of a red silken garment (with which also women may veil their face). सन्तापवलेन विलीनं कनकवलयं तस्य रसधाराम्. She was throwing aside her cane (which she was to carry as a doorkeeper). The poet fancies that it was the stream of her golden bracelet that melted because of her सन्ताप (sorrow, heat). Both cane and gold are yellow. मुख...पटीं स्फुरन्तीं आकर्षन्ती she drew (into position) her flashing silken shawl that was waved about by her breath. मुख॰ and स्फुरन्तीं apply also to निर्मोकमञ्जरीम्. फणिनीव...र्षन्ती as a female serpent may draw after her a slough. Both the shawl and slough are white. नम्रां...स्रंसिना (*adj.* of ॰सञ्चयेन) that hung over her bent shoulders. तमाल...वरेणेव—her dark hair resembled a tattered garment of Tamāla leaves (which are dark). धम्मिल्ल...रहितेन that was not arranged into a braid. 'धम्मिल्लः संयताः कचाः' इत्यमरः. शिरो...कुचा her bosom was covered with a dangling mass of hair. कुच...पीडया—beating the breast is a sign of sorrow. The word पीडया suggests that her breasts were hard (which is a sign of youth and beauty). समुच्छून swollen. If one were to scald his hands with boiling water (hot tears), the hands would be dark-red. निर्झरः a stream, spring. शीर्यति—that was scattered into drops (*adj.* of ॰निर्झरे). स्नपयन्तीव...लोकम्—the idea is:—in her bright

cheeks the people were reflected. Tears flowed from her eyes in streams on her cheeks and thus the reflections were bathed in water (tears). She was to tell the people sad news and thus plunge them into the fire of sorrow. One who kills himself by entering fire has first to perform a ceremonial bath. ०प्रवृत्तैः starting from her restless eyes. तारकांशुभिः by the rays of the pupils. श्यामा...दहन्तीव—her pupils were dark and she cast dark glances, whereby the day looked darkened. The poet fancies that the day looked dark because it was burnt by her grief. प्रत्युद्गता received, welcomed. कुट्टिमे न्यस्तं हस्तयुगलं यया she made her obeisance to the prince. गलन्तीभिः &c.—Her lip was dry through grief; when she bent her face, the rays of her gleaming teeth fell upon the lip. The rays resemble water. किमपि...देव्या the queen has resolved upon something (strange).

P. 28 ll. 12—34 ततस्त...लापान्. अपरम्—he was already grieving for his father and now he had to grieve for his mother. च्युत ... सत्त्वेन as if left by firmness of mind. द्रुतः melted. आचान्तः drunk. तुलितः weighed *i. e.* lifted up, made light of. अङ्कीकृतः branded. आतङ्केन by pain. अप्रतिपत्तिः (अविद्यमाना प्रतिपत्तिः यस्य) who did not know how to proceed. प्रतिपन्ना संज्ञा येन who regained his consciousness. Put the dash and quotation mark after this and not before. दुःखाभिषङ्गः impact or contact of griefs. कठिने qualifies both हृदये and अश्मनि. हुत...पयति gives rise to fire. When an iron hammer falls upon hard stones (flint), sparks issue forth. When many causes for grief arise, the heart is set ablaze. निरनुक्रोशस्य = निर्दयस्य. तत्र... लापान्—the principal sentence is तत्र च...राजमहिषीणाम् अशृणोत् दूरादेव...आलापान्. The queens, being about to burn themselves, bid a last farewell to their favourite attendants, trees, pets and things. चिन्तय...जननी take care of yourself; your mother is going abroad. जातीगुच्छः a clump of jasmine. मर्षणीयाः...हाराः—It was the convention of poets that the अशोक tree blossomed when kicked by young damsels. Such conventions are summarized in the verse 'स्त्रीणां स्पर्शात्प्रियङ्गुर्विकसति बकुलः सीधुगण्डूषसेकात् पादाघाता-दशोकस्तिलककुरबकौ वीक्षणालिङ्गनाभ्याम् । मन्दारो नर्मवाक्यात् पटुमृदुहसना-चम्पको वक्त्रवाताच्चूतो गीतान्नमेरुर्विकसति च पुरो नर्तनात्कर्णिकारः ॥' quoted by मल्लिनाथ on मेघदूत II. 17. Compare कादम्बरी 'अशोकतरुताडनारणितरमणी-मणिनूपुरझङ्कारसहस्रमुखरेषु' (p. 138 of P). कर्ण...राधाश्च and the fautl

of plucking thy tender leaves for (making them into) ear-ornaments. वारुणी...ऽलित naughty on account of receiving mouthfuls of wine. The बकुल blossomed by the sprinkling of mouthfuls of wine. See the verse quoted above. दातव्यो...लिः you should offer to me the handful of water. निवापः libation of water offered to deceased parents &c. at a श्राद्ध ('पितृदानं निवापः स्यात्' इत्यमरः.). अपत्यमसि gives the reason. किं व्याहरसि—why do you call me ? स्वप्ने—she wishes that the *Mainâ* may dream of her departed mistress. मार्गलग्नम्—who clings to my path. सम्भावित honoured, celebrated. गृहहरिणिके domesticated doe (vocative). सौविदल्लः chamberlain. 'सुविदन्तं विवाहं जानन्तं लान्ति सुविदल्लाः ऊढाः स्त्रियः तत्र भवाः सौविदल्लाः' क्षीरस्वामी. वल्लकी lute. 'वीणा तु वल्लकी' इत्यमरः. अयं जनः—refers to the person speaking (one of the queens). कात्यायनी or—निका means 'a widow of middle age who puts on red garments'. 'कात्यायन्यर्धवृद्धा या काषायवसनऽधवा' इत्यमरः. अलक्षणाम् who am unlucky (*lit.* not possessed of auspicious signs). धात्रेयी foster—sister. अपश्चिमाम्—अविद्यमानं पश्चिमं यस्याः—who can be seen no further hereafter. अय...लिः Here do I fold my hands by way of bidding (last) farewell. अवर...ष्वङ्गः embrace at the time of death.

P. 28 l. 35—**P. 29** l. 24 दह्यमान...ददर्श The principal sentence is तैः (आलापैः) दह्यमानश्रवणः प्रविशन्नेव...निर्यान्तीं मातरं ददर्श. दत्तं सर्वं स्वापतेयं (धनं) यया. स्वपतौ साधु स्वापतेयं according to 'पथ्यतिथिवसतिस्वपतेर्ढञ्' पा. 4. 4. 104. गृहीतं मरणप्रसाधनं यया who put on all the decorations of death (as सती). जानकी...वेक्ष्यन्तीम् who was about to enter fire before her husband like Sîtâ. सीता entered fire in the presence of (पुरः) her husband. For the incidents leading to the अग्निशुद्धि of सीता, see रामायण युद्धकाण्ड Chap. 115-118. After the defeat and death of रावण, राम received सीता rather coldly and said that he could not take her back as she had dwelt long in another's house. सीता then called upon लक्ष्मण to prepare the funeral pyre. Going round राम and calling upon fire not to harm her if she was chaste, she entered it. The fire assumed bodily form and handed over सीता to राम. प्रत्यग्रं (fresh) स्नानं तेन आर्द्रः देहः यस्याः सा ०देहा तस्याः भावः ०देहता तया. लक्ष्मी when it rose out of the ocean at the time of churning must have been wet as the queen was. कुसुम्भ...दधानाम् who wore two garments reddish brown with safflower juice, as if she were the Heaven with two twilights. सान्ध्य *adj.* (from सन्ध्या). We must read अविधवामरण०. Her husband was

yet living and therefore she was going to die like a सुवासिनी with all her decorations, with ताम्बूल in her mouth and so on. The author specifies below some of these, such as कण्ठसूत्र, हार, अङ्गराग &c. ताम्बूल...पाटलम् reddened by the mass of the brilliance of her lip that was dyed dark-red with betel. पट्टांशुकम् a silken cloth (shawl &c.). ०चिह्नम्—all the signs of a सुवासिनी that she wore on her body were tinged with the hue of her lip. कण्ठसूत्र-(Marathi मंगळसूत्र)—is an indispensable ornament always worn on the neck by all women whose husbands are living. The red कण्ठसूत्र hanging on her bosom looked like a stream of blood issuing from her broken heart. तिर्य...त्पीडयन्तीम् who pressed her throat with a necklace the threads of which were drawn aside by the thorn-like point of her ear-rings that were bent crosswise, as if it (necklace) was a halter of white silk rolled together. The idea of पाश is suggested by her approaching death. The necklace of pearls with its threads resembled a white silken rope with which one may hang oneself. सरसः (juicy, thick) कुङ्कुमाङ्गरागः (saffron unguent) यस्याः सा ०रागा तस्याः भावः ०रागता तया. कवलिता devoured. दिधक्षता—instru. of the desiderative base of दह्. Her body glowed with saffron paste and therefore appeared as if it were surrounded by flames of fire. चिता...पूरयन्तीम्—tears fell on her garment. Being white they looked like flowers which would be required as offerings to the funeral fire. गृह...विकिरन्तीम्-bracelets that she wore fell from her hands at each step; they resembled offerings presented to गृहदेवताs in bidding them a last farewell. आप्रपदीनां reaching to the feet. 'स्यात्रिष्वाप्रपदीनं तत्प्राप्नोत्याप्रपदं हि यत्' अमरः. The word is formed according to 'आप्रपदं प्राप्नोति' पा. 5. 2. 8 (पादस्याग्रं प्रपदं तन्मर्यादीकृत्य आप्रपदम्). गुण...मालाम् a wreath of flowers strung together. The wreath reaching her feet resembled a swing, which also has गुणs (ropes) resembling garlands. The swing is said to be that of यम, because she was going to die. अन्तर्गुञ्जन्तः मधुकराः तैः मुखरेण. आमन्त्र्य...कर्णोत्पलेन—the idea is:—she had a lotus on her ear as an ornament. In that lotus bees were humming. The humming of bees is fancied to be the words of farewell uttered by her कर्णोत्पल to the lotus of her eyes (that were about to perish along with her). Domestic हंसs are always represented as following the tinkling of the anklets of ladies. See above (text) p. 27 ll. 28–29. बद्धं मण्डलं यथा स्यात् तथा in a circle. संनिहितः प्राणसमः यस्मिन् (1) on which her husband dear to her as her own life was drawn; (2) in which

her husband dwelt (with चित्तम्). She held fast (अविचलं) in her hand a board; her mind also was fixed fast on dying. Remove the comma after °दामकाम्. अर्चार्थं (पूजार्थं) बद्धं उद्धूयमानं धवलपुष्पाणां दाम यस्याम् (with पताकाम् and यष्टिम्). She had held fast to her bosom the spear-haft of her husband and had tied round it in worship a garland of white flowers. The poet fancies the प्रासयष्टि to be the banner of a पतिव्रता. The pole of a banner also has garlands of flowers hanging from it. 'प्रासस्तु कुन्तः' इत्यमरः. A सती if her husband died abroad was allowed to burn herself with his पादुकाs. Here यशोमती being the wife of a warrior appropriately takes प्रासयष्टि. बन्धोरिव—When a person in grief sees a friend or relative, tears begin to flow. Compare for the idea 'सन्तानवाहीन्यपि मानुषाणां दुःखानि सद्बन्धुवियोगजानि। दृष्टे जने प्रेयसि दुःसहानि स्रोतःसहस्रैरिव संप्लवन्ते ॥' उत्तरराम० IV. 8.; 'स्वजनस्य हि दुःखमग्रतो विवृतद्वारमिवोपजायते ॥' कुमार IV. पत्युः—is to be connected with सचिवान्. पादपतने समुद्गमत् अभ्यधिकं बाष्पाम्भः तस्य प्रवाहेण उपरुद्धा दृक् येषाम् whose eyes were choked up by the torrent of tears that welled up when they fell at her feet. कथ...देशान् who with difficulty understood the instructions (she gave). अनुनयेन (courteously) निवर्तितः अत एव विधुरः (distracted) वृद्धबन्धुवर्गः तेन वर्धमानः ध्वनिः यस्य. There was wailing in the house, which was augmented by the group of old kinsmen, who, when they followed the queen, were courteously asked by her to return to the house. भर्तृ... हृदयाम् whose heart was captivated by the roar of caged lions, that resembled the voice of her lord. धात्र्या...साधिताम् who was adorned by her nurse and by her own devotion to her lord. Her nurse had helped in decorating her person. In each of the following clauses, words like प्रसाधिताम् bear a literal and also a metaphorical meaning. जरत्या...धार्यमाणाम् she was supported by an old woman and by swoon, both being familiar. Frequent swoons gave relief to her aching heart and supported her. व्यसनसङ्गतया (1) who accompanied her in her misfortune (with सखी); (2) that was connected with (*i. e.* arose from) her misfortune (with पीडा). गृहीतसर्वावयवेन—her servants clasped her limbs; anguish pervaded all her limbs. कुल...ष्ठिताम् she was preceded by great nobles and she was full of heavy sighs. अतिवृद्धैः—the chamberlains were very old, while her sorrows were very heavy (वृद्ध grown, increased). कौलेयक a dog. Everything that pertained to her husband was dear to her and she was sorry to part even from the favourite dogs of her husband.

'कौलेयकः सारमेयः कुक्कुरो मृगदंशकः' इत्यमरः. The word is formed from कुल according to 'कुलकुक्षिग्रीवाभ्यः श्वास्यलङ्कारेषु' पा. 4. 2. 96. (ढकञ्। कौलेयकः श्वा, कौलोऽन्यः । सि. कौ.). सपत्नी...पतन्तीम्—in the hour of death, she forgot all petty jealousies.

P. 29 l. 25—**P. 30** l. 10 दूरादेव...प्रारोदीत्. सस्नेह...चूडः the hair on the top of whose head was as if affectionately kissed by the rays of the jewels of the anklets (of his mother). When he fell at his mother's feet, the rays of the jewelled anklets naturally fell on his hair. The poet fancies that the rays did so out of love. देवी...त्पतनम्—the sentence is देवी यशोमती...बाष्पोत्पतनं निवारयितुं न शशाक. पादयोः निहितं शिरः येन (*adj.* of तनये). विमनसि whose mind was distracted. गुरुणा...द्दस्यमाना arrested or enveloped by the great force of grief as by a large mountain. उद्वेगस्य आवेगः तेन. The reading of A and C 'उद्वेगवेगेन' is also good. If a torrent be arrested by a large mountain, it runs past with great force. मूर्च्छा एव अन्धतमसं (blinding darkness). 'अवसमन्धेभ्यस्तमसः' पा. 5. 4. 79 (तमस् when preceded by अव, सम् and अन्ध has अ added on to it). रसातल is one of the seven पातालs (अतल, वितल, सुतल, तलातल, रसातल, महातल and पाताल). पाताल, as the haunt of demons, must be dark. There is also another suggestion. A torrent flows on the earth (रसातल). चिर...ण्डितेन formed into a mass by being pent up for a long time. स्नेह...भूयमाना she was overwhelmed by a tide of love that manifested itself in full strength. If a flow (of water) were pent up for a long time, it bursts forth in a flood; similarly if one checks tears for a long time, they will gush forth irresistibly. कृताः प्रयत्नाः यया सा ०यत्ना. उत्कटः (great) कुचयोः उत्कम्पः तेन प्रकटितं असह्यशोकस्य आकूतं (emotion) यया. गद्गदिकया गृह्यमाणः गलः तेन विकला who was in a distressing condition with her throat choked up (on account of tears). निःसामान्येन (unparalleled) मन्युना (grief) तरलीक्रियमाणः अधरोद्देशः (अधरप्रान्तः) यस्याः. पुनरुक्तेन (repeated) स्फुरणेन निबिडितं (tightened) नासापुटं यस्याः. We may perhaps explain differently. Her grief was so great that it could be inferred from the tremor of her lip. But her nose also was in tremor. This latter was superfluous (पुनरुक्त) so far as the inference of the grief by which she was shaken was concerned. सञ्छाद्य—connect this with ०पटान्तेन and वदनेन्दुम्. सञ्छाद्य...वदनेन्दुं she covered up her moon-like face, that was raised up a little, with the hem of her shawl (अंशुकपट) the body of which was inlaid with a row of the rays of her nails, as if with a flood of lucid tears

issuing through the small interstices (of the shawl). As she held the fine shawl with her hands, the rays of her bright nails shot through the interstices of the fine texture of the shawl. The bright rays resembled tears. करनखमयूखमालया खचिता तनुः यस्य (*adj.* of ०पटान्तेन). तन्वन्तरेभ्यः निर्गच्छत् अच्छं अस्रं तस्य स्रोतसा इव. सरन्ती—governs शैशवम् as its object. अङ्कशायिनः अस्य (हर्षस्य) of him while he lay on her lap. ज्ञाति...हृदया as her heart thought of her parents' home. न पश्यतम् do not look at (me). विश्रान्तं भागधेयं यस्याः whose good luck has come to an end. असंनिहितं—राज्यवर्धन had been sent away on the expedition against the Hūṇas. श्वशुर०—we saw at the end of the fourth उच्छ्वास that राज्यश्री left the parental roof with her husband. किम...जनेन How have I offended you? अपराद्धं तव—the root राध् with अप meaning 'to offend' governs the genitive or locative of the person offended. मुषितास्मि I am robbed. कृतान्तं=दैवम्. मुक्तः कण्ठः यथा स्यात्तथा—lit. giving a free scope to her throat *i. e.* bitterly, loudly. प्राकृतप्रमदेव like an ordinary (or low) woman.

P. 30 l. 11—P. 31 l. 11 प्रशान्ते ... पतत्. प्रशान्ते ... वेगे when the force of grief had ceased. प्ररुदितस्य—connect this with दृष्टिम्. पक्ष्मपालीपु पुञ्ज्यमानः नखकिरणनिवहः यस्याः. पक्ष्म...मार्जे she wiped his eye that as if melting only flowed the more, on the tips of the lashes of which clustered a mass of the rays of her nails. When she placed her hand on his eye the rays of her nails looked like tears. स्वयमपि connect this with लोचने...प्रमृज्य (after wiping her son's eyes, she wiped her own). कठोर...दरे the inside of which (eyes) was bereft of whiteness that was swallowed up by a deep red. On account of long weeping her eyes had grown red. धवलिम्ना instrumental of धवलिमन् (from धवल). See notes on कालिमा above p. 68. क्वथत् अस्रं तेन श्वयन् पर्यन्तः ययोः the corners of which had become swollen by hot (*lit.* boiling) tears. शुक्लशीकरेण तारं (bright) तारकितं पक्ष्म ययोः the bright eyelashes of which were starred with lucid drops (of tears). तारकित (having stars *i. e.* spotted)—तारकाः सञ्जाताः अस्य—according to 'तदस्य सञ्जातं तारकादिभ्य इतच्' पा. 5. 2. 36. The bright drops of tears on the eyelashes resembled stars. सूक्ष्मतराणां अश्रुबिन्दूनां परिपाटी (series) तस्याः पतनानुबन्धः (continuous falling) तेन विधुरे (लोचने). बाष्पार्द्र...लताम् then she placed on the top of her ear her tresses that were loosened in her sorrow and that stuck (गृहीता) to her cheek wet with tears. अधःस्रस्त...सटाम् she then pushed aside the mass of her hair that

hung obliquely (on her shoulder) and that was entangled with her [ear-ornament that had got loose and was dangling about. 'बालिका । बालायां वालुकापत्रकाहलाकर्णभूषणे ॥' मेदिनी (कान्त० 130). अश्रु...त्तरीयम्—she raised into its position the shawl covering her bosom that had slightly slipped aside. तरङ्गित...मुखकमलम्—the passage as it stands is difficult to construe. So read लावण्यं and कुब्जिकावर्जित०, as done by C and T. तरङ्गितमिव (connect with पयसा below)—the idea is:—when she washed her face, it seemed as if it were flooded with waves, as a lotus growing in a lake may be tossed by ripples. The reading of B नखांशुपटलेन yields a good sense. In washing her face, she again and again passed her hand over it. The rays of the bright nails of her hand were like water and hence her face over which the rays spread looked as if flooded with waves. मग्नः अंशुकपटान्तः तस्य तनवः ताम्राः लेखाः ताभिः लाञ्छितं लावण्यं यस्य (*adj.* of ०कमलम्). She had pressed the hem of her shawl against her face when she wiped off her tears. The red lines caused by the pressure of the hem marked her beautiful face. A lotus flower has also red lines on its petals which are small and deeply impressed like the hem of a shawl. (मग्नाः अंशुकपटान्तवत् तनवः ताम्राः &c.). कुब्जिकया आवर्जितं राजतं राजहंसास्यं तस्माद् समुद्गीर्णेन—(with water) that was emitted from a swan-mouthed vessel of silver inclined by a hunch-backed girl. The attendants of the harem always included hunch-backed persons, dwarfs, deaf-mutes and eunuchs. See कादम्बरी 'प्रनृत्तकलमूककुब्जकिरातवामनबधिरजडजनपुरःसरेण' (p. 74 of P); 'कुब्जकिरातबधिरवामनवर्षधरकलमूकानुगतेन परिजनेन' (p. 59 of P). A lotus may also be bent and be tossed with water emitted from the mouth of a swan that being white resembles silver. The swan may be attracted by a कुब्जिका (a fragrant flower plant). कल...धृते held by deaf-mutes. 'कलमूकोऽवाक्श्रुतिः' इति हलायुधः. वासःशकले on a piece of cloth, napkin. नासि...र्हो वा It is not that you are not loved, nor are you devoid of good qualities, nor do you deserve to be abandoned. स्तन्ये... हृदयम्—She means to say that her whole heart is with him, as if it had been drunk up by him. प्रभूताः प्रभोः (प्रभाकरवर्धनस्य) प्रसादाः तैः अन्तरिता—She means:—between you and me (that am to see you) intervene the numerous favours bestowed on me by my husband. My eye only sees them and not you. पुरुषान्तरविलोकने व्यसनं (attachment) अस्ति अस्याः. Both लक्ष्मी (sovereignty or Glory) and earth (क्ष्मा) pass from one brave

man to another and feel no pang in leaving one to go to another. कुलकलत्रम्—I am a lady of a noble house. चारित्रमात्रं धनं यस्याः. धर्मेण धवले spotless on account of its righteousness. प्रशस्तः पुरुषः पुरुषप्रकाण्डम्. 'मतल्लिका मचर्चिका प्रकाण्डमुद्धतल्लजौ । प्रशस्तवाचकान्यमूनि' इत्यमरः. वीरजा—Unfortunately Bāṇa does not give us the name of the family in which यशोमती was born. पराक्रमक्रीता bought by valour *i. e.* who cares only for valour or whose heart is won by valour. भरत—The reference is probably to भरत, the son of दुष्यन्त and शकुन्तला. There was another भरत, son of ऋषभ and grandson of नाभि after whom India came to be called भारतवर्ष. See for his story विष्णुपुराण II. 1 and 13 and मार्कण्डेय पु. 53. 40. भगीरथ—son of दिलीप and descendant of सगर—brought down the Ganges from Heaven. नाभाग—For the story of नाभाग, see विष्णुपु० IV. 1. and मार्कण्डेयपु० 113. There is a great deal of confusion about नाभाग. The रामायण makes him the son of नहुष and grandson of अम्बरीप (अयोध्याकाण्ड 110. 33); while in the विष्णु० he is represented to be the son of नेदिष्ट and father of अम्बरीप. In the अर्थशास्त्र of कौटिल्य (p. 12) we find that अम्बरीष was the son of नाभाग. वृन्दारक best; *m.* god. सेवायां संभ्रान्ताः (flurried) अनन्तसामन्तसीमन्तिन्यः ताभिः समावर्जितैः (poured) जाम्बूनदघटैः अभिषेकः. जाम्बूनदम् gold ('जम्बूद्वीपे जम्बूफलरसोत्थनद्यां जातं जाम्बूनदम्' क्षीरस्वामी). महादेवी...ललाटेन—My forehead secured the honour of having the fillet of chief queen tied round it. पट्ट is the broad band which runs round the crown immediately above the forehead. The बृहत्संहिता (chap. 49) gives some directions about पट्टs to be worn on the crowns of kings, queens &c. अमित्राणां कलत्राणि एव वन्दीवृन्दं (troop of captives) तेन. विधूयमानं चामरं तस्य मरुता चलं चीनांशुकं (silken cloth from China) तस्य धरौ. शिरःसु निहितं चरणयुगलम्—we need not take these words literally. What she means is that she completely humbled her co-wives. नमन्त्यः निखिलकटककुटुम्बिन्यः (the matrons of the whole capital) तासां किरीटेषु (diadems) माणिक्यानि तेषां मालाभिः अर्चितम्. All the matrons of the capital bowed at her feet, as she was the Mahādevî. एवं... यवा all whose limbs have thus been blessed. किमपरमपेक्षे what else should I expect (or hanker after)? आर्यपुत्रविरहिता bereft of husband (applies to both रति and यशोमती). दग्धस्य भर्तुः—काम, the husband of रति, was burnt by शिव; the king's body also would be burnt after his death. निरर्थकान्प्रलापान्—the author seems to have in mind particularly the fourth Sarga of the कुमारसम्भव of कालिदास, where we have रतिविलाप. We

know from the Introduction to the हर्षचरित that बाण was a great admirer of कालिदास. पितुश्च:...धूलि: I am like the dust of the feet of thy father *i. e.* I am very much inferior to your father. There is another idea. Dust raised up by the feet of a person goes up into the sky. She says that like dust she will go to heaven before her husband to announce the arrival of a hero like him to the Apsarases, who will therefore be pleased with her as the harbinger of good news. It was a poetic convention that the Apsarases were ready to welcome to heaven the heroes that died gloriously on the battle-field. प्रत्यग्र—fresh. धूमः ध्वजः यस्य—fire. मरणा...साहसम्—not to die, but to live at this time would be a cruel thing in me. अक्षयं—स्नेहेन्धनं (स्नेहः एव इन्धनं) यस्य. The fire of sorrow for my husband is fed up by the fuel of imperishable love; while ordinary fire is fed with fuel that may be exhausted. स्नेहः also means 'oil'. कैलासात् ईषत् न्यूनः कैलासकल्पः; see notes on the affixes कल्प, देश्य and देशीय p. 38. प्रवसति...श्वरे when the lord of my life is departing on a journey (*i. e.* is dying). जरत् तृणं तस्य कणिकावत् लघीयः (जीवितं) light like a bit of old (*i. e.* rotten) grass. जीविते...घटते *lit.* where can it be possible (or proper) that one should be covetous of life ? नर...पातकिनीम् that am guilty of the deadly sin of disregarding the death of the king. She means that to continue to live after the king's death would be a great sin in her. न स्प्रक्ष्यन्ति will not touch (*i. e.* I cannot enjoy the pleasures of your rule). दुःख...भवति prosperity (or grandeur) in those that are consumed by sorrow is inauspicious, accursed and useless. भूतिः means 'ashes' also. Ashes, except of the sacrificial fire, are अमङ्गल. 'भूतिर्भस्मनि सम्पदि' इत्यमरः. विश्व...वपुषा I wish to abide in this world not in flesh and blood, but in the glory of widows. The glory of widows was to burn themselves on the funeral pyre of their husbands. प्रसादयामि I beseech you. न...कदर्थनीयास्मि I should not be slighted by opposing my desire (to burn myself). कदर्थनीय *potential pass. p.* of the denominative verb from कदर्थ. कुत्सितः अर्थः कदर्थः, according to 'कोः कत्तत्पुरुषेऽचि' पा. 6. 3. 101 (when कु being the first member of a तत्पुरुष compound is followed by a word beginning with a vowel, it is changed to कत्).

P. 31 ll. 12–27 स तु...रुरोद. उभयकराभ्यां विधृतं वपुः यस्याः holding her body in both his arms. अवनितलगतं शिरः यस्याः. दुर्नि...श्चार्य concluding that her grief was impossible of being checked.

कुल...क्रियाम् and thinking that only that course of conduct befitting a lady of high family was better. क्रियां refers to her resolve to die. अभिनन्दति...रूपम्—the author assigns this as a reason why हर्ष acquiesced in the resolve of his mother. Noble birth, though made timorous by love, approves of what is proper to the time and place. पौरा...दिग्भिः who was as if obstructed by the quarters that were full of the echoes of the wailings of the citizens. सरस्वती—is a river on the banks of which the modern Thanesar (स्थाण्वीश्वर) in Karnal District, Panjab, is situated. It rises in the Sirmur state on the borders of the Ambala District and is lost in the sands in the great desert for several miles. स्त्री...पातैः she cast terrified glances as is natural to women. Her eyes had grown red by weeping. Therefore the glances resembled red lotus flowers. We have seen above (notes p. 13) that red lotuses were to be used in the worship of the sun. भानु...न्दवी as the form of the moon enters the sun (on the day of the अमावास्या). Note 'चन्द्रमा वा अमावास्यायामादित्यमनुप्रविशति सोऽन्तर्धीयते तं न निर्जानन्ति' ऐतरेय ब्राह्मण, 8th पञ्चिका chap. 5; compare विक्रमोर्वशीय III. 7 'रविमावसते&c'. चित्रभानुम्—अग्निम्. चित्रभानु also means 'the sun'. इतरोपि refers to हर्ष. स्वल्पः अवशेषः यस्याः सा ०शेषा प्राणवृत्तिः यस्य तम् which was almost ebbing away. परिवर्तमाना तारका यस्य (1) the pupil of whose eye was being revolved (with the king); (2) that makes the stars revolve (with the moon). अस्त...पन्तम् (1) about to die; (2) about to set. अस...द्रुतः assailed by an excess of intolerable sorrow. त्याजितः...धैर्यम् affection made him lose all steadiness. Mark the construction (हर्षः धैर्यं त्यजति primitive; स्नेहः हर्षं धैर्यं त्याजयति causal; हर्षः स्नेहेन धैर्यं त्याजितः passive causal). आश्लिष्य—governs पादपद्मौ. सकल...लालितौ fondled by the crests of all haughty kings. अन्तस्ता...भवन्तम् as if it were his moonlike face melting through an inner fire. This and the following clauses are to be connected with अश्रुस्रोतसां सन्तानं वर्षन्. दशन...पद्यमानम् as if it were the net-work of the light of his teeth reduced to water. His bright tears resembled bright water. His teeth were very white. अच्छाच्छम् very bright. अश्रु...वर्षन् showering a continuous stream of tears as if his eyes were made up of a large cloud. इतरवत् like a common man. विमुक्तः आरावः (cry) येन.

P. 31 l. 28—P. 32 l. 10 राजा तु...लोचने. उपरुध्यमाना दृष्टिः यस्य whose sight was obstructed (*i. e.* whose eyes could not see his son in the last moments). अविरतरुदितशब्देन आश्रितौ श्रवणौ

यस्य whose ears were affected by the incessant weeping (of हर्ष). Sight failed the dying king, but the incessant weeping arrested his ears and roused him to some consciousness. अविद्यमानं महासत्त्वं येषाम् that have no firm heart. महा...वीजिता Firmness of mind is the first (foremost) stay of the people and royal blood comes after it. People first betake themselves to the man of strong will. सर्वैः अतिशयैः आश्रितः the abode of all eminent things (or virtues). क्व—क्व—two क्वs denote great disparity or incongruity. कुल...करणमिव to call you the lamp of the family is to slight you whose majesty is like that of the sun. प्रदीप (1) lamp; (2) ornament. To call a man a lamp when he is like the sun would be really condemning him. शौर्येण पटुप्रज्ञया (sharp intellect) च उपबृंहितः (magnified) पराक्रमः यस्य. The lion has only physical strength (पराक्रम), but no keen intellect and no heroic heart. लक्षणैः आख्यातं (declared) चक्रवर्तिपदं यस्य. पुनरुक्त superfluous. गृह्यतां श्रीः accept royal dignity. स्वयमेव...गृहीतस्य—लक्ष्मी herself has come to you. Compare for a somewhat similar idea 'लभेत वा प्रार्थयिता न वा श्रियं श्रिया दुरापः कथमीप्सितो भवेत्' कुमार॰ V. उभय...गीषोः who are desirous of conquering this world and the next. अपुष्कलम् not sufficient, little. शशिनः कराणां निकरः समूहः तद्वत् निर्मलं यशः तस्य सञ्चये एकः केवलः अभिनिवेशः (fondness) अस्ति अस्य इति॰ वेशिनः. When हर्ष has set his heart in achieving spotless fame alone, it is useless to ask him to take the treasury. राजकम्—राज्ञां समूहः. गतार्थम् meaningless. अनुचितनियोगः an injunction that is unworthy. दीर्घाभ्यां दोर्दण्डाभ्यां अर्गलितानि (bolted, safeguarded) दिङ्मुखानि येन. अनुवादः repetition. It is a technical term in the पूर्वमीमांसा system. When a Vedic text lays down an injunction (विधि), other passages, that either reiterate, explain or illustrate the विधि, are called अनुवादs. विधिविहितस्य वचनमनुवादः. Harsha was already protecting the world. To call upon him to protect the world was simply superfluous, a mere repetition in words. आनुषङ्गिकम्—necessarily following; incidental (अनुषङ्गात् आगतः ठक्). हर्ष was like a लोकपाल. If he guarded the whole world it necessarily followed that he would protect his attendants. धनुर्गुणस्य किणः तस्य कलङ्कः तेन कालीकृतः प्रकोष्ठः यस्य whose forearm is blackened by the spot of the scar of the bow-string. निग्राह्यताम्—It would be better to have निगृह्यताम्. चापलम् rashness, levity. नूतन...वयसि in tender years. निरवकाशा has no room or scope. सहज...चिन्ता this is a thought for your inherent valour *i. e.* this is a matter which will be

dealt with by your valour; I need not enjoin you to do this. The words are capable of yielding another sense. To ask you to annihilate your foes is casting a doubt (चिन्ता) on your inherent valour. C and T translate 'Annihilate your foes is a suggestion of your inborn valour'. This is not clear. अपुनरुन्मीलनाय never again to open them. The reading of B 'प्रत्यपद्यत पूषात्मजः' would mean 'the son of the sun (*i. e.* यम) came to him.'

P. 32 l. 11—**P. 33** l. 2 अस्मिन्नेवान्तरे...नीयत. पूषापि—The force of अपि lies in this that, as the king lost his life, so even the sun lost his brilliance, which is the sun's essence. लज्जमान इव अधोमुखः the sun hung down as if ashamed. One who feels ashamed hangs down his head. The sun hung down on the western horizon. भूपालस्य अभावः (death) तेन शोकः स एव शिखी (अग्निः) तेन. A thing heated in the fire becomes red. मन्दं...दिवः slowly the sun descended from heaven as if for paying a visit of condolence, following the practice of worldly men. अप्रियप्रश्न is opposed to कुशलप्रश्न. दित्सुः desirous of giving. अपरजलनिधि western ocean. सद्यो दत्तः नृपाय जलाञ्जलिः येन. आलोहितम् slightly red. Water is to be offered with कर (hand, ray). In offering water, one would naturally feel sorrow. एवं च...नीयत—the principal sentence is नरेन्द्रः...सरस्वतीं नीत्वा...यशःशेषतामनीयत. निधनेन निधीयमानं विपुलं वैराग्यं यस्मिन्. शान्तं वपुः यस्य. An ascetic has distaste for the world (वैराग्य); the sun, a short time after the king's death, lost his radiance (विरागस्य भावः वैराग्यम्, विगतः रागः रक्तिमा यस्य). An ascetic must be शान्त (restrained); so also the sun's body became subdued (*i. e.* lost its colour). An ascetic enters the recesses of mountain caves; the sun set behind the western mountain. समुपोह्यमानं (increasing) महाजनस्य अश्रु तदेव दुर्दिनं (stormy or rainy day) तेन आर्द्रीकृते. निर्वाति (loc. sing. of *pr. p.* of वा with निर्) आतपे when the heat (of the sun) became extinguished (as if wet with &c.). Separate रुचा (कान्त्या) इव. लोहितायति—loc. sing. of *pr. p.* of the denominative verb from लोहित. The world was reddened by the glow of the setting sun; but the poet attributes the glow of the world to the tear-flushed eyes of the people. उष्णायमानाः (hot) अनेकनराणां निश्वासाः तैः सन्तापः तेन प्लुष्टं (scorched). नृपा...कमलिनीषु when the lotus beds were left by glory, as if the latter had started to follow the king (in death). Day lotuses fade in the evening *i. e.* their glory leaves them. That लक्ष्मी is identified with राज्यलक्ष्मी and is fancied as leaving them to perish after

the king. पति...भुवि when the earth, having covered itself in shadows, became dark as if through grief for her husband. A king is poetically spoken of as the husband of the earth. The shades of evening were falling fast and so the earth seemed to be shrouded in them. श्यामायमाना (1) becoming dark; (2) behaving like a श्यामा (a handsome lady). A handsome woman would have all her brilliance (छाया) covered up (*i. e.* gone) through grief for her husband. परिवृता (concealed) छाया (कान्तिः) यस्याः; छायाभिः परिवृता परिवृतछाया (like the compound राजदन्त). C and T prefer the reading परिवृत्त for परिवृत and explain 'the shadows have retraced their course eastwards.' परित्यक्तानि कलत्राणि यैः (applies to both कुलपुत्र and चक्रवाक). The चक्रवाक becomes separate from its mate at the approach of night. See above p. 10 and 57. वनान्तान् (1) vicinity of woods (with कुलपुत्र); (2) the fringes of water (with चक्रवाक). The noble young men betook to woods out of grief; the चक्रवाकs to water. 'वने सलिलकानने' इत्यमरः. छत्र...शयेषु when the water-lilies closed their calyx, as if afraid of losing the umbrella-like expanse of their petals. कुशे जले शेते इति कुशेशयम्. 'सहस्रपत्रं कमलं शतपत्रं कुशेशयम्' इत्यमरः. The lotuses closed their buds at the departure of the sun. The poet fancies that the lotuses did so because they were afraid that their petals would fade and their umbrella-like appearance would disappear. There is another meaning. The lotuses are compared to devoted servants (lying on mere कुश grass in their grief and not on soft beds). They were terrified by the breaking of the royal umbrella (*i. e.* by the death of the king) and hide the treasure (कोश) in order to safeguard it for the rightful heir. C and T explain that lotuses are compared to queens, who hide the treasures. But कुशेशय is not feminine. Besides it is not in keeping with Indian sentiment to represent the widowed queens as hiding treasures when engrossed in grief. छत्रभङ्ग would be a very bad omen, foretelling the death of the king. Compare बृहत्संहिता 46. 74 'शक्रध्वजेन्द्रकीलस्तम्भद्वारप्रपातभङ्गेषु । तद्वत्कपाटतोरणकेतूनां नरपतेर्मरणम् ॥'. स्फुटित...तपे when the red glow (of evening) flowed away (gradually vanished) as if it were the flood of blood from the broken hearts of the quarter wives. अनु...धीशे when the lord of brilliance (the sun) remained only in अनुराग (red glow; love). The sun vanished and what he left behind was only the red glow of the western sky. The king, who also was

तेजसामधीश, had gone away, leaving behind only love. ०वितन्यमानः बहलः रागः तेन पाटलायाम्. प्रेतपताकायाम्—A banner flies in the sky. स्फुरन्तीषु...लेखासु when streaks of darkness appeared obstructing sight. The black chowries of the hearse resemble darkness and are an evil omen when seen (दर्शने प्रतिकूला). असिता...काष्ठायाम् (1) असितागुरुवत् कालाः काष्ठाः दिशः यस्याम्–in which the quarters are dark like black aloe wood (with रजनी); (2) which had the black beams of dark aloe wood (with चिता). असितागुरोः कालानि काष्ठानि यस्याम्. दन्तामल...लक्ष्मीषु—Here there are numerous puns. The principal idea is that the night lotuses (कुमुद) began to expand. The night lotuses are compared to *satis* joyfully following their husbands in death. दन्तवत् (like ivory) अमलैः पत्रैः (petals) प्रसाधिता कर्णिका यासाम् (with कुमुदs); दन्तस्य (of ivory) अमलैः पत्रैः (thin plates) प्रसाधिता (manufactured) कर्णिका (ear-ring) यासाम् (with women). पत्र may also mean 'painting or figures' in the latter case. 'कर्णललाटात्कनलङ्कारे' पा. 4. 3. 65. Compare ललाटिका above. केसराणां (filaments) मालाभिः कल्पिता मुण्डमालिका यासाम् on whose top (मुण्ड) there were rows of filaments (with कुमुदs); (केसराणां बकुलानां &c.) whose heads were wreathed with garlands of बकुल (with Satîs). We saw above that a Satî was to die with all her ornaments &c. प्र... मुखीषु (1) with expanding buds (with कुमुदs); with smiling faces (with Satîs). A Satî was not to show that she regretted the step that she was taking. The निर्णयसिन्धु (परि० III) quotes a passage from the स्कन्दपुराण 'अनुव्रजति भर्तारं गृहात्पितृवनं मुदा । पदे पदेऽश्वमेधस्य फलं प्राप्नोत्यनुत्तमम् ॥'. अव...कूजिते when the twitter of groups of birds lying in their nests (कुलायः-यम्) at the top of trees was heard as if it were the tinkling of the bells of the descending car (विमानः-नम्) of the gods. It was believed that celestial cars were sent to take heroes and great souls to heaven. नाक...पत्रे इव–the round and bright orb of the moon resembles a white umbrella. The moon rose in the east, of which Indra (पुरुहूत) is the lord. The poet fancies that the rising moon was the umbrella of Indra, come forward to welcome the king (प्रभाकर०) who was travelling along the path of heaven. नरेन्द्रः refers to प्रभाकरवर्धन; connect the word with अनीयत. स्वयं...स्कन्धैः—the feudatories themselves took on their shoulders the bier (शवशिबिका). शिबिसमः—शिबि was a king and is referred to as an ideal of self-sacrifice. Once इन्द्र assumed the form of a श्येन (hawk) and pursued धर्म

as कपोत. The latter threw himself on the lap of शिबि for help. The श्येन asked the king to give his own flesh in return for the कपोत whom he wanted to save. When the कपोत was placed in a balance, its weight increased and शिबि had to offer his whole body. Thereupon the gods showed themselves to him. See कथासरित्सागर I. 7. 88 ff; रामायण II. 12. 43 'शैब्यः श्येनकपोतीये स्वमांसं पक्षिणे ददौ ।'. पुरोहितः पुरःसरः येपाम्—headed by the family priest. हुताश...नीयत by being honoured with fire, he was reduced (to ashes), so that nothing but his fame remained.

P. 33 ll. 3–24 देवोऽपि ... यामिनी. पुञ्जीभूतेन—goes with लोकेन. All the persons connected with the king formed a group and were huddled up there. They were so many that it seemed as if the whole world had gathered there in grief. अन्त... सिच्यमानः wet as if outside (in the form of tears) by the melting of affection, which though inside, was heated by the fire of sorrow. Affection is internal; tears are visible. The poet fancies that the tears he shed were melted affection. निर्व्यवधानायां धरण्याम् on bare earth. व्यवधानम् what comes between, what intercepts. Nothing came between हर्ष and the earth. उपविष्ट एव—he sat; he did not even lie down. भीमरथी—name of the 7th night in the 7th month of the 77th year of a man's life. This was believed to be a most critical point. If a man survived it, it was believed that he would live for 100 years. The Com. gives three explanations 'भीमरथी नरकनदी कालरात्रिर्वा अन्ये तु सप्तसप्तत्या वर्षैस्तत्संख्यैश्च मासैर्दिनैश्च तावद्भिर्गतैरेका रात्रिर्भीमरथी भवति तामतिक्रान्तो वर्षशतजीवी नरो भवतीति प्राहुः'. तातें...लोकः now that my father is removed, the world of mortals is only this much *i. e.* the world cannot reach hereafter a higher stage. लोकस्य...पन्थानः the ways of the people are broken *i. e.* their progress is arrested. मनो... स्थानानि the splendid goals of ambition are blocked up (or rendered impossible). खिलम् means 'barren or waste soil.' खिलीभू means 'to become barren or impossible.' स्थगितानि covered, veiled. लुप्ता...यात्रा the business of the world has come to an end. प्रोषिताः ...काराः various kinds of manly deeds (or sports) are exiled. पुरुषकारः manliness. विश्रान्ता...भूमयः places where trust could be reposed have ceased to exist. अप...दानानि noble deeds are without an abode. अपदानम् (seems to be another form of अवदानम्) a pure course of conduct; a noble deed. निर...रसता the single-minded devotion to valour has no support now. कथा...ज्ञता capacity to judge has now become a matter of legend. और्जित्यम्

(ऊर्जितस्य भावः) might, vigour. Might has ceased to exist and so people may offer water to it just as they do to the dead. प्रव्रज्या—the order of a religious mendicant. बध्नातु...मनुष्यता let excellent manhood bind the widow's single braid. The idea is:—as the king is dead, वरमनुष्यता has now nobody to resort to. We have seen above that widows used to tie their hair in a single knot. समा...पदम् (1) let royal glory resort to a hermitage; (2) let राजश्री go to a hermitage. By the great resemblance in sound between राजश्री and राज्यश्री the words suggest the misfortunes of राज्यश्री. धवले वाससी—a widow was to wear white garments. See धर्मसिन्धु (परि० III विधवाधर्म) 'वासो न विकृतं वसेत्।'. वहतु वल्कले—wearing bark garments is a sign of forest life. कृ...ज्ञतया where will gratitude go to find him? महा...माणून् atoms for the creation of great men. For atoms see above pp. 12 and 44. जगज्जा...धर्मस्य the world has become a darkness for righteousness. The idea is that righteousness cannot now find its way to anybody, as the whole world is enveloped in darkness. दिवसम् (acc. of time) for the whole day. वीरगोष्ठ्यः assemblies of heroes. असम...भित्तयः—असमः (unparalleled) समररसः (liking for fighting) तेन समारब्धाः कलहकथाः (रणकथाः) ताभिः कण्टकिताः (thrilled) सुभटानां कपोलभित्तयः यासु. दीर्घरक्ते नयने यस्य (1) whose eyes were long and red (with मुख); the roots of which are long and red (with सरोज). For this latter meaning of नयन, compare the use of नेत्र in 'दीर्घरक्तनालनेत्रामुत्पलिनीमिव सरसीं' (text p. 10. l. 3). लोह...गर्भम्—लोहस्तम्भात् अभ्यधिकः गरिमा गर्भे यस्य—that possessed a massiveness greater than that of an iron pillar. लोका...श्रूयेत सा भारती might I hear that voice of his calling me 'son' even in another world? सुधा...रन्ती emitting nectar. The ocean when churned gave up सुधा (अमृत). The words of the king were sweet like nectar. मथ्यमानः क्षीरसागरः तस्य उद्गारवत् गम्भीरा (deep like the roar &c.).

P. 33 l. 25—**P. 34** l. 13 ततः...जगाम. ततः...हर्षः (p. 34 l. 2)—the principal sentence is ततः...चचाल उपस्नानाय देवो हर्षः. The poet now gives a graphic description of day-break. कृकवाकुः cock. 'कृकवाकुस्ताम्रचूडः कुक्कुटश्च रणायुधः' इत्यमरः. गृह...मयूरेषु when the domesticated peacocks let themselves fall from the tops of the trees growing on pleasure hills. गृहगिरि artificial eminences near the mansions. The peacocks rested in the branches of trees during the night and came down when the day broke. पत्ररथः a bird (पत्राणि पक्षाः रथः अस्य). सद्य...तमसि the darkness suddenly

grew less and became exhausted. मन्दीभूतः आत्मस्नेहः येषाम् (1) in which the oil was failing; (2) whose love for their self had grown dull. A person who has lost all attachment to his self longs for death. The lamps also, as very little oil was left, were about to be extinguished. स्फुरन्तः अरुणस्य (रविसारथेः) किरणाः वल्कलमिव तेन प्रावृतं वपुः यस्य—the sky was covered with the flashing bark-like rays of early morn and therefore seemed to have taken to the life of a religious mendicant. A परिव्राजक also wears bark-garments that are red. प्रभात...तारकासु when the stars that were grey like the neck of a sparrow (कलविङ्कः) were being taken across by the morning. The idea seems to be that the vault of the sky is like a lake over which the stars were ferried and by morning found themselves on the other side. The stars looked dim in the light of morn. The grey stars resembled the fragments of the king's bones. The burnt up bones of the dead are collected on the third or fourth day in the morning and are carried to holy rivers like the Ganges and are thrown in them. See कुल्लूक on मनु० V. 59; the धर्मं० (परि० III) says 'अस्थिसञ्चयनं तु दाहदिनादारभ्य प्रथमदिने द्वितीये तृतीये चतुर्थे सप्तमे नवमे वा गोत्रजैः सह स्वस्वसूत्रोक्तप्रकारेण कार्यम् । ...अस्थ्नां गङ्गाम्भसि तीर्थान्तरे वा प्रक्षेपः ।'. The reading समुच्चीयमानासु of some MSS. of B is rightly preferred by C and T. It means 'being gathered together.' Bones are first gathered and then placed in a jar (see next clause). But if we take the reading in the text, we have first a reference to the carrying of the bones and then to the jars, which inverts the natural order. भूभृ...धारिषु (1) possessing round foreheads that had on them mountain minerals (with elephants); (2) carrying jars that contained the remains (bones) of the king. भूभृतां पर्वतानां धातवः गैरिकादयः (red chalk &c.) तद्गर्भाः कुम्भाः तान् धारयन्तीति; भूभृतः राज्ञः धातवः (अस्थीनि) तद्गर्भाः कुम्भाः घटाः &c. 'कुम्भौ घटेभमूर्धांशौ' इत्यमरः. विविध...मुखेषु—applies to both the wild elephants and those that carried the ashes of the king. तीर्थम् a descent into a river (Marathi घाट); a place of pilgrimage. It is better to read शावे शुचि० with some MSS. of B. शावः (1) tawny; (2) funeral, relating to a dead body (शवसम्बन्धी). शावः शुचि... पाण्डुरश्च शाव...पाण्डुरः. शुचि...पाण्डुरः (1) pale as a ball of white wax; (2) pale with a mass of boiled rice. सिक्थः boiled rice; सिक्थम् bee's wax. The pale moon in the morning looked like a पिण्ड of boiled rice offered to the dead. *Pindas* are often offered on the sandy banks of sacred rivers and the ocean. The

moon was going to dip into the western ocean. परिसरः vicinity. क्रमेण—connect this with अस्तमुपगते रजनिकरे. नृप...तेजसीव—the poet fancies that the dimness of the moon's disc in the morning is due to the mass (विसरः) of the smoke of the pyre on which the king was burnt. नरपतिशोकः एव पावकः तेन दाहः तेन किणः (scar) तस्य कलङ्केन कालीकृतं चेतः यस्य. On the dim disc of the moon was seen a dark spot, which the poet fancies to be his mind burnt to charcoal by the fire of sorrow for the king. प्रोषितानां (gone on a journey *i. e.* dead) समस्तानां अन्तःपुरपुरंध्रीणां मुखचंद्राः तेषां वृन्दं तस्य उद्वेगेन विद्राणं वपुः यस्य. We saw above that all the queens had prepared themselves to die (text p. 28 l. 17 तत्र च भर्तु-मुद्यतानां राजमहिषीणां &c). The poet fancies that on seeing the agony (उद्वेग) of the women of the harem, the moon (as if out of compassion for the other moons-faces) vanished bodily (*i. e.* set). विद्राण run away (past p. p. of द्रा with वि). C and T translate विद्राण as 'stupefied'. प्रथमं अस्तमिता रोहिणी तया रणरणकः (eagerness, anxiety) तेन विमनाः (distracted) तस्मिन्. रोहिणी is the favourite wife of the moon out of the 27 नक्षत्रs. राजतीव... सवितरि when the sun that had mounted the sky shone like the king (प्रभाकर०). The king also mounted heaven after dying. The reading राजनीव preferred by C and T would no doubt improve the sense, but is not supported by the MSS. used by B. परि...प्रबन्धे when the continuance (प्रबन्धः) of night was turned back, like the kingdom. The kingdom also had changed hands. परिवृत्तम् exchanged; turned back. प्रबुद्ध...कर इव like a bed of lotuses roused by the awakened flamingoes. हर्ष also was advised by the circle of wise (प्रबुद्ध) swan-like kings (to give up wailing). Read चापस्नानाय for चोप०. अपस्नानम् bathing on the death of a relative. Drop the comma after ०हंसेषु. नूपुररवस्य विरामेण (cessation) मूकाः मन्दाश्च मन्दिरहंसाः येषु (*adj.* of शुद्धा०). We saw above (p. 92) that हंसs followed the jingling of the anklets of young ladies. But as all the queens had perished on the death of the king, there were no young ladies left. पतितः यूथपः यस्य. कक्ष्या...जने his father's servants stood in the courts of the palace. कक्ष्या also signifies 'the girth rope of an elephant or horse'. विषादि...कुञ्जरे when the king's sad elephant reclined against its post, motionless and dull and having its rider weeping on its back. उपरि रुदन् निषादी (हस्तिपकः) यस्य (*adj.* of ०कुञ्जरे). 'आधोरणा हस्तिपका हस्त्यारोहा निषादिनः' इत्यमरः. मन्दुरापालकस्य (stable keeper) आक्रन्दैः कथिते. अजिरं (courtyard) भजते इति. विश्रान्तः जयशब्दकलकलः यस्मिन्.

आस्थानमण्डपः Hall of audience. अपस्नातः'—अपस्नातो मृतस्नातः' इत्यमरः— one who has bathed after the death of a relative. अनि...मौलिः without wringing his hair. उद्गम...वाससी two white silken robes. 'तत्स्यादुद्गमनीयं यद्धौतयोर्वस्त्रयोर्युगम्' इत्यमरः. निरातपत्रः without an umbrella (the insignia of royalty). निरुत्सारणः without anybody to remove people from his path. समुप...सप्तौ although a horse was brought near. चक्षुषा...उद्गिरन् as if emitting from his eye the fire of sorrow through fear of burning his father who now remained only in his (हर्ष's) heart. His eyes were extremely red. The poet fancies that the redness was the fire of sorrow in his heart. हर्ष emitted it from his eye, so that his father now enshrined in the heart might not be burnt by the fire. अताम्बू... क्षालितस्य—हर्ष had not taken betel for many days and had washed his lip a long time before (yet it was red by nature). कल्प... लयस्य—the tender leaves of any tree are reddish; much more therefore of कल्पतरु. The धर्म० (परि० III) says 'तत्राशौचमध्ये माषमांसापूपमधुरलवणदुग्धाभ्यङ्गताम्बूलक्षाराणि वर्ज्यानि.' अधर...मोक्षैः on account of the brilliance of his spraylike lip, he seemed to vomit, as he sent forth hot sighs, lumps of flesh and blood, because his heart was struck. If one were beaten in the region of the heart, he may vomit blood. When he heaved up deep sighs his red lips quivered and presented the appearance of blood being vomited.

P. 34 ll. 14–27 राज...विचेरुः. उद्बाष्पैः (उद्गतं बाष्पं येषाम्) full of tears. आत्मानम् mark the reflexive use of आत्मानम् with the plural केचित्. भृगु...बन्धुः some tied themselves to precipices *i. e.* killed themselves by falling from precipices. 'प्रपातस्त्वतटो भृगुः' इत्यमरः. अनशनैः शुचम् असमाम् अशमयन् they destroyed their unparalleled sorrow by fasting (*i. e.* they died fasting). शलभाः moths. गृहीतवाचः that took the vow of silence. तुषारशिखरिणं = हिमालयम्. उपत्यका—see p. 63. सेवाविमुखाः disgusted with service (*i. e.* with the life of a servant at the royal court). परि...जगृहुः resorted to untenanted spots in forests subsisting on a limited number of morsels. परिच्छिन्नैः पिण्डकैः may also mean 'with thin bodies.' धर्मः एव धनं येषाम्. धमन्यः धमनयः येषाम् with veins fully blown up (*i. e.* all the veins appeared prominent, they were emaciated). गृहीतं काषायं (red cloth) यैः. कषायेण रक्तं काषायम्, according to 'तेन रक्तं रागात्' पा. 4. 2. 1. कापिलं—कपिलस्य इदम्. कपिल is the founder of the सांख्य system, which enumerates 25 तत्त्वs. अधिजगिरे perfect of इ with अधि to study. It is to be noted that the wearing of

काषाय is here associated with कापिलमत; but याज्ञ० prescribes काषाय for all those that desire मोक्ष 'त्यागः परिग्रहाणां च जीर्णकाषाय-धारणम्' ॥ III. 157. आचोटिताः चूडामणयः यैः the crest-jewels of which were torn away. शरणीकृतः धूर्जटिः (शिवः) यैः. जटाः जघटिरे tied knots of matted hair. परिपाटलं प्रलम्बं चीवराम्बरं (tattered garment) तेन संवीताः enveloped. स्वाम्य...चक्रुः—they rendered glorious their devotion to their master. अनुराग also means 'redness'. By putting on red garments, they made redness appear brilliant. तपोवनहरिणानां जिह्वाञ्चलैः (tips of the tongues) उल्लिह्यमानाः (licked) मूर्तयः येषाम्. They became वानप्रस्थs and re-sorted to the forest. पाणि...मृष्टैः wiped (or scoured) with their spray-like hands. आताम्रः (slightly red) रागः (colour) येषाम्. नयन...वहन्तः they bore water in their eyes and in their jars. The idea is:—they shed tears, which they wiped with their hands and their eyes were red by weeping. They also rubbed their jars with their hands and carried water in them. The baked jars were red in colour. गृहीतं व्रतं यैः who took the vow of an ascetic (संन्यासी). See वसिष्ठस्मृति Chap. 10 for the धर्मs of a परिव्राजक. 'मुण्डोऽममोऽपरिग्रहः सप्तागाराण्यसङ्कल्पितानि चरेद्भैक्षं विधूमे सन्न-मुसले। 17...यज्ञोपवीती उदककमण्डलुहस्तः शुचिर्ब्राह्मणो वृषलान्नवर्जी न हीयते ब्रह्मलोकात्' । 24.

P. 34 l. 28–P. 35–l. 4 देवमपि...वारयन्. The principal sentence is देवमपि हर्षं...मुनयः...पौराणिकाः पर्यवारयन्. श्रियं शाप इति—supply मन्यमानम् (l. 32) after this pair and after each of the pairs in the following clauses. श्रियं शाप इति म० who regarded royal glory as a curse. It will be noticed that the poet is influenced in his choice of words in this passage by the jingling assonance of sounds. महीं महापातकम्—As we must shun महापातकs, he shunned the earth. For महापातकs, see above (p.84). भोगान् भुजङ्गाः—as the serpent, so charming to look at, is yet deadly, so the objects of worldly enjoyments he regarded as dangerous. निलयं निरय इति who looked upon home as Hell (because he suffered torments). जीवितमयशः—to have continued to live after the death of such a noble father was really infamy. कल्यता health. 'कल्यौ सज्जनिरामयौ' इत्यमरः. विषममृतमिति—poison he regarded as nectar, because the former, if taken by him, would have assuaged all his torments and united him by death with his father. कामं क्रकच इति—he looked upon desire as a saw *i. e.* to entertain desires for anything when his father was dead was as painful to him as sawing with a saw. पितृ...गताः

whose fathers and grand-fathers had enjoyed (court favour). कुलपुत्राः—This and the following words like गुरवः are to be connected with पर्यवारयन् below. वंशक्रमेण आहितं गौरवं येषु to whom respect was paid for generations. ग्राह्याः गिरः येषाम्—whose words were to be accepted (or acted upon)—qualifies गुरवः. श्रुति = वेद. स्मृति—like those of Manu, Yājnavalkya &c. इतिहास—this is often employed to denote the महाभारत. It is defined as 'आर्षादिबहुधाख्यानं देवर्षिचरिताश्रयम् । इतिहासमिति प्रोक्तं भविष्यद्भूतधर्मयुक् ॥'. श्रुता...शालिनः possessing learning, noble birth and character. मूर्धाभिषिक्ताः—crowned. We must connect the two adjectives ॰शालिनः and ॰षिक्ताः with अमात्याः and राजानः respectively. C and T connect मू॰ with अमात्याः and take राजानः as qualifying अमात्याः and translate 'anointed counsellors of royal rank endowed with learning &c.' But this is far-fetched. यथावत् अधिगतं आत्मतत्त्वं यैः that have correctly understood the truth about the self. संस्तुताः = परिचिताः. मस्करिणः = भिक्षवः 'भिक्षुः परिव्राट् कर्मन्दी पाराशर्यपि मस्करी' इत्यमरः. 'मस्करमस्करिणौ वेणुपरिव्राजकयोः' पा. 6. 1. 154. पतञ्जलि derives the word as 'मा कृत मा कृत कर्माणि शान्तिर्वः श्रेयसीति आहातो मस्करी परिव्राजकः' महाभाष्य ed. by Kielhorn Vol. III. p. 96 (from मा + कृ). सम...नाभयः Dependent kinsmen who shared his joys and sorrows. समे सुखदुःखे येषाम्. 'सपिण्डास्तु सनाभयः' इत्यमरः ('समानो नाभिर्मूलमेषां सनाभयः' क्षीर॰). चित्तज्ञाः clever in reading the thoughts (of their master or of the people). निष्का...मुनयः sages that were disinterested friends. सं...वादिनः students of the Vedānta philosophy expert in expounding the unsubstantial character of the world. 'मीमांसको जैमिनीये वेदान्ती ब्रह्मवादिनि' क्षीर॰. The position of the thorough-going Vedântin is summarized in a half-verse 'ब्रह्म सत्यं जगन्मिथ्या जीवो ब्रह्मैव नापरः ॥'. पौराणिकाः—पुराणानि अधीते वेद वा पौराणिकः (पुराण + ठक्). The Purāṇas are a class of works attributed to Vyāsa containing information principally on mythology, cosmogony, the legendary origin of royal families and their doings, the doctrines of various sects &c. Bāṇa in the third उच्छ्वास specifically refers to the वायुपुराण.

P. 35 ll. 5–19 **अस्व...तिष्ठदिति.** अ...तैः not being left to himself by them. तैः refers to the कुलपुत्रs, गुरुs and others referred to in the preceding paragraph. मनसापि...चरितुम् even in thought he had no opportunity to do as his grief dictated. If left to himself Harsha in his grief might have caused some harm to himself. But as he was always surrounded by

numerous people who engaged his mind in various things, he could not even think of (much less actually do) any harm to himself. अपि नाम न गृह्णीयाद्वल्कले how much do I wish that he may not assume bark robes! He is afraid that राज्यवर्धन would betake himself to a forest. We have to understand अपि नाम before अस्त्र...पृथिवीम् and the following clauses. अस्त्र...पृथिवीम्—would he whose lotus-like eyes are filled with tears see that the earth is helpless (without a lord)? One whose eyes are full of water cannot see clearly. The Com. seems to have read न in each clause 'अत्र च सर्वत्र नेत्याशङ्कायाम्'. Then the meaning would be 'I am afraid that he would not see &c'. But here the force of अपि नाम is gone and the sentences are not so striking as they are without न. प्रथम...विह्वलः overwhelmed by the terrible poison of this first calamity (father's death). पुरुषोत्तमः refers to राज्यवर्धन. It also means विष्णु. When the gods and demons churned the ocean for jewels, the first thing that came out was the poison हालाहल. See रामायण I. 44. and भागवतपु. VIII. प्रथमं व्यसनं एव विषमं विषं तेन विह्वलः. अभिषेकम् (1) coronation; (2) bath. One who is suffering from heat, would take a bath and find it very refreshing. राज...चरेत् (How do I wish) that he may not act the contrary when addressed by the princes (to assume sovereignty). पराचीनता=प्रातिकूल्यम्. पक्षपाती devoted to. तातश्लाघया by way of praising father. काञ्चन०—As प्रभाकर० was fair in complexion, the word काञ्चन is put before ताल. दिवसक...कसितम् that was upturned and expanded the whole day with love for the sun. A lotus blooms by day. The king प्रभा० was devoted to the sun (see text p. 3) and had a smiling (विकसित) face all day. हसितः मदेन अलसः हलधरः (बलरामः) तस्य इव विभ्रमः येषां (*adj.* of विलासाः)—that had the appearance of the grace of the laughing Balarāma lazy with drink. बलराम, the brother of कृष्ण, has the ploughshare as his weapon. He is described as fond of drink. See विष्णुपु० V. 25. वदान्य liberal.

Uchchhvāsa VI.

P. 36 Verse 1 The metre of this verse and the next is आर्या, for which see p. 49. उच्चित्य having collected or gathered. प्रहिताः निगूढाः आत्मदूताः तैः नीतानाम्. The king sends his spies to find out valiant men; यम also sends his दूतs. विजिगीषुः (from the desiderative base of जि with वि) a conqueror. 'सनाशंसभिक्ष उः' पा. 3. 2. 168 (the affix उ is applied to desiderative bases, to the roots शंस् with आ and भिक्ष्). This verse contains a suggestion of the fate of राज्यवर्धन who was treacherously murdered by the गौड king, whose name the com. gives as शशाङ्क 'अनेनोच्छ्वासार्थः सङ्गृहीतः। तथाहि कृतोऽन्तो विनाशो येन स शशाङ्कनामा गौडाधिपतिः शूराणां राज्यवर्धनानुचराणां तत्सहितानां संग्रहमकरोत्। ...तथाहि तेन शशाङ्केन विश्वासार्थं दूतमुखेन कन्याप्रदानमुक्त्वा प्रलोभितो राज्यवर्धनः स्वगेहे सानुचरो भुञ्जान एव छद्मना व्यापादितः।'.

Verse 2 Construe खलस्य विस्रब्धघातदोषः वीरकोपकरः स्ववधाय (भवति). वि...करः the sin of murdering the confiding produces resentment in the mighty and brings about the death (of the murderer himself). नव...करिणः—the elephant wantonly breaks a young tree, but the noise of breaking robs the sleep of the lion that kills the elephant. Here खल refers to the गौड king who killed the young राज्य०. राज्यवर्धन's death by treachery roused हर्ष (वीर) to wrath and led to the destruction of the गौड king.

P. 36 ll. 5–20 अथ...जीवितम्. अथ...द्राक्षीत्—the sentence is अथ...देवो हर्षः...महाजनेन...अकाले आत्मानं वेष्टयमानं अद्राक्षीत्. प्रथमं प्रेतपिण्डं भुङ्क्ते इति० भुक् तस्मिन्. प्रथम...जन्मनि when the ब्राह्मण, that takes the first oblation offered for the dead, had been fed. गतेषु अशौचदिवसेषु—the impurity due to the death of a सपिण्ड lasts for ten days. 'दशाहं शावमाशौचं सपिण्डेषु विधीयते।' मनु० V. 59. दीयमा...कलापे—even now the bed and other things of the dead are given to ब्राह्मणs. The धर्मसिन्धु (परि० III) says 'एकादशाहे शय्यादाने एष विधिः स्मृतः। तेनोपभुक्तं यत्किंचिद्वस्त्रवाहनभाजनम्॥ यद्यदिष्टं च तस्यासीत्तत्सर्वं परिकल्पयेत्।'; and 'अश्वं रथं गजं धेनुं महिषीं शिबिकादिकम्। शालग्रामं पुस्तकं च कस्तूरी कुङ्कुमादिकम्॥ दासीं रत्नं भूषणादि शय्यां छत्रं च चामरम्। दद्याद्वित्तानुसारेण प्रेतस्तत्तत्सुखं लभेत्॥.' अमत्रम् a goblet, vessel. पत्रम् vehicles. 'पत्रं वाहनपक्षयोः' इत्यमरः. C and T read 'नृपतिकट' and translate 'the various appurtenances of the royal bier.' This is not good. The personal property, as it were, of the deceased

king was distributed, as, if retained, it would have reminded the survivors every now and then of the use which the departed made of those articles. कीकसम् bone. The bones of the deceased king were taken to holy places. The people's hearts also, when they heard that the bones were being taken to तीर्थs, ran thither out of devotion to the king. कल्पित...चिह्ने when the tomb on the spot of the funeral pyre had been covered with a plaster of *chunam*, which (tomb) became a dart of sorrow. कल्पितं शोकशल्यं येन—the tomb remained there to remind people of their loss, as the point of a dart may permanently remain in the body. चैत्यचिह्नम् monument, tombstone. B reads कल्पित...शल्येपु; and C and T connect it with कीकसेपु. This is not bad. The meaning would be 'the bones had been like the points of darts' (in the hearts of the people). महाजिजिति the victor in great battles (आजिः). विसर्जिते—even now on the 11th or 12th day after death a bull is let loose for the dead. As the deceased was a king, an elephant was let loose. उत्सार्य... शय्यासु when the beds used in misfortune were being cast aside. The धर्मसिन्धु says that in mourning one should lie down on a bed of mats 'तृणकटास्तीर्णभूमौ पृथक्शयीरन् न कम्बलाद्यास्तीर्णभूमौ' (परि० III). उप...क्षमेपु capable of listening to advice. अनु...योग्येपु fit to pay attention to requests (अनुरोधः). गण...गुणेपु—when everybody had become so far composed as to be able to recount the virtues of the king. प्रदेश...शोके—C and T translate 'Grief was becoming a moral theme'. It is not clear how this meaning is arrived at. The meaning seems to us to be 'when grief came to have a limited scope' *i. e.* when शोक was not to be found at all seasons and places, but only at particular times and places. कृतेपु...तर्केपु when the poets had sung their dirges. Take away the comma after ०स्थाने. स्वप्नावशेषं दर्शनं यस्य—For some days after his death, the people felt as if the king was among them. उत्सृष्टः व्यापारः येन who was doing nothing. महाजनेन by a great company. मौलेन hereditary. किमन्यत् what else (can it be)? लोकानां आकरः समूहः. अधिकतरः प्रचारः यस्य who moved about more (than the others). C and T translate 'a man of distinguished bearing'. सोदर्यस्नेहे निहितः (*lit.* placed in *i. e.* added to) निरतिशयः मन्युः शोकः तेन मृदूकृतं मनः यस्य. What is placed in स्नेह (oil) may become soft. उत्पीडः mass, flood.

P. 36 l. 21–**P. 37** l. 19 अनन्तरं...गात्. The principal

sentence is अनन्तरं च...ज्येष्ठं भ्रातरमपश्यत्. द्वार...कथ्यमानम् who was announced by the lamentation of the doorkeeper, as if it (आक्रन्द) were an attendant that entered first. At the sight of राज्य° the doorkeepr wept. The द्वारपाल allows (मुक्त) high personages and their attendants to enter. The attendants precede the high personages to show them the way. दूर... बाहुल्येन—this and the following instrumentals qualify परिजनेन. दूरं द्रुतं आगमनं तेन मुषितं बाहुल्यं यस्य whose numbers were thinned (*lit.* robbed) by the long and quick march. विच्छिन्नः छत्रधारः यस्मिन् in which the umbrella-bearer was not to be found (he lagged behind). लम्बितः (lagged behind) अम्बरवाही (the man in charge of the wardrobe) यस्मिन्. भृङ्गारः a golden pitcher 'भद्रकुम्भः पूर्णकुम्भो भृङ्गारः कनकालुका' इत्यमरः. आचमनधारिन् spittoon-bearer. ताम्यन् (exhausted) ताम्बूलिकः (betel-bearer) यस्मिन्. खञ्जन् (limping) खड्गग्राही यस्मिन्. कति...प्रायेण mostly consisting of a few well-known (प्रकाश) servants. For दासेरक, see p. 28. बहुवासरान्तरितं स्नानभोजनशयनं तेन श्यामं क्षामं (emaciated) वपुः यस्य. अविरला मार्गधूलिः तया धूसरितं शरीरं यस्य सः °शरीरः तस्य भावः °शरीरता तया. अविद्यमानं शरणं यस्याः. The poet fancies that the earth in the form of dust resorted to him because it had become bereft of a protector by the death of प्रभाकर°. क्रमागतया (1) that was hereditary in his family; (2) that came to him (stuck to his body) by his walking (with धूलि). हूणानां निर्जयाय समरे शरैः व्रणाः तेषु बद्धैः पट्टकैः (pieces of cloth) शबलीकृतः (spotted) कायः यस्य. The long and white bandages are fancied to be the glances of राज्यलक्ष्मी that was approaching him (he was the king after his father). Long eyes is a sign of beauty. The inside of the eye is white like the bandages. हुतं मांसं येषाम्. आवेद्यमानः दुःखभारः यस्य. He had lost flesh through grief. The poet fancies that the flesh so lost had been offered into the fire of grief for preserving his father's life. When a sacrifice is performed, offerings are given in fire. There is a striking contrast presented by the inference of a heavy weight from lean (कृश) limbs. Ordinarily lean limbs do not carry heavy weights. अपगतः चूडामणिः यस्मात्. मलिनाः आकुलाः (dishevelled) कुन्तलाः यस्य. शेखरः garland of flowers on the head. His head was not decorated through grief. The poet fancies that grief had mounted on it. आतपेन गलिता स्वेदराजिः यस्मात् (*adj* of °पट्टेन). रुदतेव—Drops of perspiration stood out on his forehead owing to heat. The poet fancies that his forehead was eager

to bow at the feet of his father and wept, as it could not do so owing to the death of प्रभा०. प्रथीयस् comparative of पृथु. One who faints has water sprinkled on his face. राज्य० shed tears which fell on the earth. The poet fancies that the tears were water poured over the earth that had swooned away owing to the death of her honoured lord. निम्नीकृत dug out, made hollow. His cheeks that were once round and fleshy had become hollow. Constant dripping of water wears away even stones. The poet fancies that the constant falling of tears on the cheeks wore away the cheeks and made them hollow. गलितः ताम्बूलरागः यस्मात्. राज्य० used no betel owing to grief. So his lip had not its usual redness. The poet fancies that the ताम्बूलराग came in the way of his very hot breaths, became melted and disappeared from his lip. पवित्रिकामात्रे अवशेषः यस्याः सा °शेषा इन्द्रनीलिका &c. पवित्रि... दहन्तम्—the idea is:—in his यज्ञोपवीत there was a sapphire ring, the rays of which shot upwards and rendered his ear dark. The poet fancies that the darkness of the ear is due to its being burnt by the fire of the great grief at the recent news of his father's death. पवित्रकं = शणसूत्रजालं क्षत्रियस्य यज्ञोपवीतम्. The only इन्द्रनील he had was on the ring in his यज्ञोपवीत. C and T render 'his sapphire ornament of which only the amulet was left'. अस्फुटाभिव्यक्तं व्यञ्जनं (beard) यस्मिन्. 'व्यञ्जनं लाञ्छनश्मश्रुनिष्ठानावयवेष्वपि' इत्यमरः. His face had only a slight growth of beard, which was rendered darker by the light of the dark pupils of his downcast and motionless eye. One who is in mourning has to allow his beard to grow. Though he had a slight growth of beard, he seemed to have a thick growth of it owing to the rays of his eye. महा...हलम् (1) overwhelmed by the fall of a great mountain (with lion); (2) overwhelmed by the death of the great king (with राज्यवर्धन). निरवलम्बनम् without refuge or support. If a mountain falls on a lion, the latter will lose a place for prowling and will be stunned. तेजःपतिः (सूर्यः, नृपतिश्च) तस्य पतनेन परिम्लाना श्रीः यस्य. दिवसमिव श्यामीभूतम्—who (राज्य०) had become dark (in complexion) like the day. The day also turns into night when the sun dips down into the sea. श्यामीभूतं means रात्रीभूतं with दिवसम्. 'श्यामा स्याच्छारिवा निशा' इत्यमरः. नन्दनम्—the garden of Indra. भग्नः कल्पपादपः यस्य. If the tree in the नन्दनवन be broken there will be no shade (छाया). राज्य० also had no छाया (splendour) left, as his father, who was a veritable कल्पवृक्ष to suppliants, was dead. श्रोपितः

दिक्कुञ्जरः (दिग्गजः) यस्मात्. If the दिग्गजs went away, the quarters would be empty (शून्य). राज्य॰ also was शून्य (vacant-minded). The eight quarters are guarded by eight दिग्गजs. 'ऐरावतः पुण्डरीको वामनः कुमुदोऽञ्जनः । पुष्पदन्तः सार्वभौमः सुप्रतीकश्च दिग्गजाः ॥' इत्यमरः. दिशां भावः दिग्भावः (the state of the quarters). गुरुः (heavy, crushing) वज्रपातः तेन दारितम् (with गिरि); गुरौ (पितरि) वज्रपातः (मृत्युः) तेन दारितम् (with राज्य॰). The wings of mountains were clipped by Indra with his thunderbolt. See p. 19 above. किङ्क...रुण्येन enslaved by sorrow. दुर्मनसः भावः दौर्मनस्यम्—despondency. स्विन्न...पेन all perspiring through सन्ताप (heat, sorrow). उचितम् gathered, collected. लुप्तम् robbed. C and T would prefer वृतं the reading of two MSS. of B for धृतं for the sake of alliteration. प्रत्या...ख्यानेन discarded by reflection. Compare 'अवष्टम्भो ज्ञानं धैर्यं प्रतिसंख्यानमित्यस्तमितैषा कथा' कादम्बरी (p. 156 of P). दूरी...भवत्वेन cast aside by firmness (*lit.* the quality of being invincible). अवो...वृद्धीनाम् that was beyond the counsels of the aged. The instrumentals from अवोध्येन qualify शोकेन below. असा...तानाम् that was not to be cured by the words of the good. अग...गिराम् that was inaccessible to the eloquence of elders. अशक्ये...शक्तीनाम् not within the reach of the power of scriptures. अ...यत्नानाम् that was beyond the way of the efforts of wisdom. The idea is that the efforts of wise men would not avail to lessen his sorrow. अभूमि...चयानाम् that was not a proper place for gradual healing up. उपचयः *lit.* increase, prosperity. आवेगेन उद्गताः कृत्स्नस्नेहस्य उत्कलिकाः ताभिः उत्क्षिप्यमाणः कायः यस्य—whose body was lifted up on the waves of the whole love that surged up through emotion. स्नेह is compared to the sea; emotion caused by the sight of राज्य॰ to the tide of the sea. The agitation (उत्कलिका) due to the emotion is compared to waves (उत्कलिका). A man swimming in the sea is borne on the crest of waves. Harsha's body was shaken by agitation.

P. 37 l. 20–**P. 38** l. 2 अथ तं...स्थात्. कलितं held in. ॰सारितेन goes with ॰द्वयेन. We must read संकलयन्निव (as if grasping). He stretched out his long arms to embrace हर्ष. The poet fancies that he did so in order to embrace all sorrows (*i. e.* he would thereby become full of all sorrows). सङ्कलयन् hardly yields any sense. पतितं क्षौमं यस्मात् from which the fine garment had fallen (or slipped away). सब...हृदयानि (their) hearts were as if uprooted together with their fastenings. A and C omit the

sentence अश्रु...लोकेन. That sentence seems to mean 'the people let fall in their eyes a stream of tears resembling veins of blood'. The preceding sentence spoke of the uprooting of hearts. If that were actually done, blood would flow forth from the veins of the body. The stream of tears is fancied to be the veins of blood. स्मृतः नृपतिः (प्रभाकरवर्धनः) येन. When the princes wept, the king's favourite also wept. He seemed to be the echo of the princes. निर्वृष्टं नयनजलं येन. Rain ceases in autumn of its own accord; no one can stop it. So राज्यवर्धन stopped weeping after a long time. तोयेन—connect this with अक्षालयत्. तत्कर...लेखमिव (eye) that seemed to have a streak of foam produced by a big flood of water because of the pencils of the rays of his finger-nails. When he washed his face, he moved his hand over it. The rays of his bright nails resembled white foam and so his eye seemed to be covered with foam. पक्ष्माग्रे सङ्गलन्तः विन्दवः तेषां वृन्दं तेन मन्दः उन्मेषः तेन मुषितं दर्शनं यस्य (his eye) the vision of which was robbed by the fact that its opening (उन्मेषः) was obstructed by the mass of tear-drops gathering on the tips of his eyelashes. वाससा...न्ममार्ज—he wiped his face with a white towel. The towel resembled moonlight in whiteness and in being cool. So the poet fancies that he wiped his face scorched by very hot tears with a piece of moonlight. विभूषं...ष्पीड्य having carelessly wrung his head (मौलिः) that was unadorned and the locks on which were disturbed and dishevelled. विगता भूषा यस्मात्. वित्रस्ताः व्यस्ताः (scattered about) कुन्तलाः यस्य. सावशेष...अधरेण—(connect this with कुर्वाणः)—by his lower lip that quivered on account of the remnants of sorrow, which (lip) therefore seemed as if desirous of living and as if desirous of kissing itself, as it was charming on account of its bath. The idea is:—when राज्य० bathed he washed his lip and eyes. As his grief had not all died out, his lip quivered. One who lives makes movements. So the quivering of the lip showed that in spite of grief it wanted to live. In kissing also the lips move. So the poet imagines that the lip quivered because it wanted to kiss itself on account of its own agreeableness due to the bath. अवशेषेण सह साव० (बहुव्रीहि), सावशेषः मन्युः तेन स्फुरितः. शारदः (शरदि भवः) शशी तस्य करैः विकसितानि विशदानि (shining) कुमुदवनानि तेषां दलावलिः एव वलिः तस्य विक्षेपैः (throwing). The कुमुदs bloom in moon-light. The moon is at its best in शरद्. His quivering lip resembled the flashes of lightning

become rare when शरद् comes; his washed face resembled the clear moon of शरद्. When राज्य° cast glances in various directions, the poet imagines that he did worship to the दिग्देवताs with the offerings of petals of कुमुदs. चतुःशालम् a quadrangle enclosed by four buildings. चतसृणां शालानां समाहारः चतुःशालम्. वितर्दिका—platform, terrace. See p. 53. नीचापाश्रये विनिहितः एकः उपबर्हः यस्याम्—on which a single cushion was placed beneath a low awning. For अपाश्रय, see p. 21. 'उपधानं तूपबर्हः' इत्यमरः. जोषम् *adv.* silently.

P. 38 ll. 3-15 देवोऽपि...मण्डलम्. °कुथायां प्रसारिता मूर्तिः (शरीरं) येन. कुथा a blanket or carpet. औरस...शोकस्य for the sight of a very near relative is the youth of sorrow. औरसः—उरसा निर्मितः according to 'उरसोऽण् च' पा. 4. 4. 94. The word is primarily applied to a son and extended to any close blood relation like a brother. The idea is that at the sight of one's near relations grief increases in intensity. Compare notes p. 96. सः (l. 8) refers to दिवसः. प्रत्यग्र...तनुरिव as if his body had recently (प्रत्यग्र) been chopped by the chisel of त्वष्टृ. The sun at the time of setting looked red. One whose body is recently cut would be red with blood and flesh. वहद्बहलरुधिररसं (वहन् बहलः रुधिररसः यस्मिन् तत्) मांसं तस्य इव छविः (कान्तिः) यस्य that looked like flesh moistened by plentiful blood. प्रत्यग्रत्वष्टृ°—त्वष्टृ is the architect of the gods. He had a daughter named संज्ञा that was married to the sun. She could not bear the light of the sun. त्वष्टृ, wishing to reduce the superfluous lustre of the sun, placed him on his lathe and trimmed off some of his lustre. With the portion thus taken away त्वष्टृ manufactured the चक्र of विष्णु, the त्रिशूल of रुद्र and the other weapons of the gods. Vide विष्णुपु° III. 2. 9-12 and मार्कण्डेयपु° Chap. 77. 'भ्रमिमारोप्य सूर्यं तु तस्य तेजोविशातनात्। कृत्तवानष्टमं भागं न व्यशातयताव्ययम्॥' विष्णु° III. 2. 9. Note रघु° VI. 32 'आरोप्य चक्रभ्रममुष्णतेजास्त्वष्टेव यत्नोल्लिखितो विभाति॥'. अपरः (western) पारावारः ocean. मञ्जिष्ठावत् अरुणः. मञ्जिष्ठा Bengal madder. It is used as a red dye. अरुणः सारथिः यस्य. मुकुलायमानाः (closing) कमलिनीकोषाः तेन विकलम् (distressed). चकाण perfect of कण् to cry in distress, hum. The कमल closes its petals at sunset. चञ्चरीकः=भ्रमरः. On this word क्षीरस्वामी remarks 'चञ्चरीकभसनेन्दिन्दिररोलम्बा देश्याम्'. सविधः (near, approaching) विरहव्याधिः तेन विधुरा वधूः तया बाध्यमानम् (*adj.* of चक्रवालम्). विबुद्धस्य (blooming) बन्धूकस्य इव भाः (तेजः) यस्य (*adj.* of भास्वति). बन्धूकम् is a kind of red flower.

अस्रैः सह सास्राम् tearful. चक्रवालम्—group. For the separation of the चक्रवाक from its mate at sunset, see pp. 10, 57. सञ्चरन्त्याः goes with श्रियः. श्री is said to be wandering because प्रभाकरवर्धन being dead there is yet no new king installed. मधुकररवेण सह स... रवं. कैरवाकरं must be taken as the object of सञ्चरन्त्याः. The कैरवs are white lotuses that expand at nightfall. The bees buzzed over them. The poet fancies that this buzzing was the jingling of the small bells on the girdle of लक्ष्मी. कल... रमणीयम् goes with ०करम्. The कलहंसीs were there near the कैरव beds and lent their grace to them. आण—perfect of अण् to sound. The bees were like bells, the कलहंसीs like माणिक्यकाञ्ची and the white lotuses like the fair complexion of लक्ष्मी. प्रकटः कलङ्कः यस्य (*adj.* of ०मण्डलम्). उदयमानम् (*pr. p.* of अय् 1 A with उद्) rising. विशङ्कटः (large) विषाणः (horn) तेन उत्कीर्णः (scattered) पङ्कः तस्य सङ्करः (contact) यस्य सः ०सङ्करः शङ्करस्य शकुरः (tame) शक्करः (bull) तस्य ककुदकूटः (conical hump) तत्सङ्काशं तत्सदृशम्. 'विशङ्कटं पृथु बृहत्' इत्यमरः. The moon was like the hump of the white bull of शिव and the horns of the moon resembled the horns of the bull and the spot on the moon was like the mud on the horn of the bull. This passage is full of suggestions, as C and T observe. The word शशाङ्कमण्डलम् indicates the rise of the गौड king (शशाङ्क as the com. says), who murdered राज्यवर्धन. The red sunset symbolizes bloody wars.

P. 38 ll. 16—P. 39 l. 18 अस्यां...धरण्याम्. नास्ति अतिक्रमणं यस्य तत् अनतिक्रमणं वचनं येषाम् whose words could not be disregarded. भूमिः...योगानाम् you are a proper person for the injunctions of elders *i. e.* elders enjoin you to do something because they feel sure that you would not disobey. Or गुरु may mean 'father', the sense being 'our father used to give you instruction as you were the fittest person to receive it.' अग्राहि चित्तवृत्तिः you held the heart. A person may seize a banner that has ropes. The king's mind also was गुणवत्; or the king's mind was the banner of the virtuous (गुणवतां पताका) *i. e.* he was the foremost or preeminent among the virtuous (as a banner is). विधेयम् docile, obedient. विधेः विधानेन उपनतं नैर्घृण्यं (निर्घृणस्य निर्दयस्य भावः) यस्य (my heart) that has become callous by the decrees of fate. C and T translate 'विधि०' as 'my heart, softened to compliance with the decrees of fate.' This is wrong. विभणिषति=भणितुमिच्छति. प्रेमविलोमा which runs counter to affection. Read ०विलोमा for ०विलोपा. वामता perverseness, refractory spirit. वैधेयः fool, dullard.

'अज्ञे मूढयथाजातमूर्खवैधेयबालिशाः' इत्यमरः (विधेयः एव वैधेयः स्वार्थेऽण्). लोकवृत्तम् ways of the world. मान्धातृ—see for his story p. 23. प्रभाकर० was a pre-eminent चक्रवर्ती as मान्धाता was. 'यौवनाश्वोऽथ मान्धाता चक्रवर्त्यवनीं प्रभुः । सप्तद्वीपवतीमेकः शशासाच्युत तेजसा ॥' भागवतपु० 9. 6. 34. पुरुकुत्स was the son of मान्धातृ and killed the मौनेयगन्धर्वs that had ousted the Nâgas and re-instated the latter. He married नर्मदा. See विष्णुपुराण IV. 3. भ्रूलतया आदिष्टानि अष्टादश द्वीपानि येन who issued commands to the eighteen worlds with his brow. दिलीपे मृते वा रघुणा (किं कृतम्)—Bâṇa seems to follow the रघुवंश here in making रघु the son of दिलीप. According to the रामायण (II. 110 and I. 70) दिलीप's son was भगीरथ, whose grandson was रघु. So according to the विष्णुपुराण (IV. 4) दिलीप's son was दीर्घबाहु whose son was रघु. महान् असुरसमरः तन्मध्ये अध्यासितः त्रिदशानां (देवानां) रथः येन. Compare for the idea that दशरथ helped the gods in battle रघु० 9. 19 'स किल संयुगमूर्ध्नि सहायतां मघवतः प्रतिपद्य महारथः।'. It was in this battle with the demon शम्बर that कैकेयी, who had helped दशरथ, got two वरs from him. See रामायण अयोध्याकाण्ड 2. गोष्पदीकृताः चतुर्णां उदन्वतां अन्ताः येन—who looked upon the confines of the four oceans as a puddle. गोष्पदम् (गो + पद)—स् is inserted according to 'गोष्पदं सेवितासेवितप्रमाणेषु' पा. 6. 1. 145. (गावः पद्यन्तेऽस्मिन्देशे स गोभिः सेवितो गोष्पदः । प्रमाणे, गोष्पदमात्रं क्षेत्रम् । सि. कौ.). The four oceans were as small to him as a puddle that is as deep as a cow's hoof. तिष्ठन्तु...देते let alone these. तातेन—refers to प्रभाकरवर्धन. शतात् समधिकाः (more than a hundred) अध्वराः तेषां धूमः तस्य विसरेण (mass) धूसरितं वासवस्य (इन्द्रस्य) वयः येन—who rendered the youth of Indra grey by &c. It was believed that whoever performed a hundred अश्वमेध sacrifices would displace Indra. Indra is therefore always represented as anxious to put obstacles in the performance of these sacrifices. Indra grew old through anxiety and jealousy when he learnt of the hundred and more sacrifices of प्रभा०. सुगृहीतं नाम यस्य—of blessed memory. This is a term used in respectfully addressing or speaking of a person (particularly a deceased person). कुत्सितः पुरुषः कापुरुषः, according to 'विभाषा पुरुषे' पा. 6. 3. 106 (कापुरुषः । कुपुरुषः). स्त्रैणं womanishness. आस्पदम् = स्थानम्. भू... यस्ते (1) the king being killed; (2) the mountain being shattered or laid low. If a mountain were shattered to pieces, all the torrents will be at once let loose; so the king being killed, all his tears flow in torrents. अस्त...तेजसि—refers to the setting of the sun and the death of the king. अन्धकारीभूताः दश आशाः (दिशः)

यस्य. प्र...लोकः the light of wisdom fails. When the sun sets, there is no light in the ten quarters. The king being dead, राज्य॰ cannot think wisely and looks on the whole world as dark. Remove the comma after हृदयं, which is the object of उपसर्पति. My heart is aflame with grief and therefore विवेक does not come to it, as if afraid of being burnt by the fire in the heart. सन्ताप (1) sorrow, (2) heat. जातुषम्—made of lac, जतुनो विकारः, according to 'त्रपुजतुनोः षुक्' पा. 4. 3. 138 (आभ्यामण् स्यात् विकारे एतयोः षुगागमश्च त्रापुषम् । जातुषम् । सि. कौ.). पदे पदे (1) at every word; (2) at every step. दिग्धः (poisoned) रोपः (arrow) तेन आहता. 'पत्री रोप इषुर्द्वयोः' इत्यमरः. 'विषाक्ते दिग्धलिप्तकौ' इत्यमरः. दूरेण भ्रमति (1) wanders far; (2) wanders at a distance (from the person hated). परिहरन्ती avoiding. अस्याः—refers to यशोमती. वार्धु...वित्तानि money that is employed by a moneylender or usurer. वार्धुषिक (from वृद्धि)—वृद्ध्यर्थं द्रव्यं वृद्धिः तां गर्ह्यां प्रयच्छति इति—according to वार्तिक 'वृद्धेर्वृधुषिभावो वक्तव्यः' on 'प्रयच्छति गर्ह्यम्' पा. 4. 4. 30. A very exacting moneylender would stipulate for interest to be calculated from day to day; and even without such stipulation, ordinarily every day adds to the interest *that* has to be paid. ॰धूमसम्भारात् सम्भूतः अम्भोधरः (मेघः) तेन भरितमिव. पञ्चजनः—*lit.* people of the five races (*i. e.* the Aryans in the four quarters and the निषादs); hence, people in general. Compare ऋग्वेद III. 59. 8 'मित्राय पञ्च येमिरे जना अभिष्टिशवसे'. 'स्युः पुमांसः पञ्चजनाः पुरुषाः' इत्यमरः. पञ्चत्वं प्रयाति is dissolved into the five elements (पृथिव्यप्तेजोवाय्वाकाश). असाम्परायिकम् not warlike, cowardly. सम्परायः=युद्धम्. अवष्टभ्य having enveloped. शोकः—connect it with दहति and the following verbs. वाडव...राशिम्—this and the following three clauses are to be respectively connected with दहति and the three following verbs. वाडवः—is the submarine fire, otherwise called और्व. The sons of कार्तवीर्य, with the desire of destroying the descendants of भृगु, killed even the children in the womb. One of the women of the family secreted the child in her womb in her thigh (ऊरु) and preserved it. Hence the child was called और्व. At sight of him, the sons of कार्तवीर्य were struck blind and his wrath gave rise to a flame which was going to burn the whole world, when at the desire of his पितृs, the भार्गवs, he cast it into the ocean. Compare शाकुन्तल III. 3 'त्वयि ज्वलत्यौर्व इवाम्बुराशौ'. See आदिपर्व for the story. पविरिव पर्वतं (दारयति)—for the clipping of the wings of mountains, see p. 19. क्षय...करं (तनूकरोति)—for showing

greater favour to रोहिणी than to his other wives, the नक्षत्रs, the moon was cursed by their father दक्ष to be a consumptive. Compare 'दर्शयन्निव चिरकाललग्नं दक्षशापानलदाहचिह्नं' कादम्बरी (p. 178 of P). सुमेरुकल्पस्य resembling Meru. For Meru, see p. 85. For कल्प, see notes on देशीय p. 38. कल्प...पुरुषस्य who was a noble spirit (to be found once) in a कल्प. For कल्प, see p. 78. Another meaning also may be suggested 'a noble spirit like a कल्पवृक्ष'. अतिवाहयितुम् to get through. विरक्तं (1) disgusted; (2) tinged redder. चकोरस्य—It was believed that the eyes of चकोरs became red at the sight of poison. अर्थशास्त्र of कौटिल्य says 'क्रौञ्चो विषाभ्याशे माद्यति। ग्लायति जीवञ्जीवकः। म्रियते मत्तकोकिलः। चकोरस्याक्षिणी विरज्येते' (pp. 40-41). काम० says 'चकोरस्य विरज्येते नयने विषदर्शनात्। सुव्यक्तं माद्यति क्रौञ्चो म्रियते कोकिलः किल॥' VII. 12. वहवः मृतपटाः अवगुण्ठनं यस्याः that covers her face with many shrouds of the dead. The चाण्डालs were in the habit of taking the clothes in which corpses were shrouded. रञ्जितः रङ्गः (समाजः) यया that pleases the audience or sight-seers. People were diverted by the sight of the various shrouds worn by Chaṇḍāla females. जनङ्गमः=चण्डालः. राज्यवर्धन says he wants to give up राज्यलक्ष्मी, which he compares to the श्री of चण्डालs. 'चण्डालप्लवमातङ्गदिवाकीर्तिजनङ्गमाः' इत्यमरः. It would be better to read जनङ्गमाङ्गनाम् as C and T suggest. वंशवाह्याम्—(1) which is outside of (noble) family; (2) which is to be borne on bamboo-poles. बाह्य in the latter case is equal to वाह्य, as there is no difference between ब and व, र and ल, ड and ल in यमक, श्लेष and चित्र 'यमकश्लेषचित्रेषु बवयोर्डलयोर्न भित्। नानुस्वारविसर्गौ च चित्रभङ्गाय संमतौ॥' वाग्भटालंकार I. 20. चण्डालs carry all their belongings on poles. अनार्याम् (1) disreputable; (2) not of Aryan lineage. The चण्डालs were outside the pale of Âryan society. दग्ध...कुलिरिव as a bird in a burnt dwelling. दग्धगृहे may also mean 'in this palace accursed' (by the king's death). स्नेहमल is to be connected with मनसि and वाससि. स्नेह (1) affection (2) oil. Affection clung to his heart and he wanted to get rid of it in a hermitage. An oily and dirty spot sticks to a garment which must be washed in water. अन्तरितानि यौवनसौख्यानि यस्याम् in which the pleasures of youth cannot be had (*adj.* of जरां and ०चिन्ताम्). The cares of the kingdom would not allow हर्ष to enjoy youth as otherwise he would have done. अनभिमताम् not esteemed or liked (with जराम् and चिन्ताम्). जरामिव पूरुः—ययाति married देवयानी daughter of शुक्र preceptor of the दैत्यs. शर्मिष्ठा, daughter of the king of

दैत्यs, was her servant. ययाति fell in love with her and secretly married her. When देवयानी complained, her father शुक्र cursed him to be prematurely old. ययाति propitiated शुक्र and obtained permission to transfer his old age to any one that would accept it. He had two sons यदु and तुर्वसु from देवयानी and द्रुह्य, अनु and पूरु from शर्मिष्ठा. All his sons except पूरु refused to take up the decrepitude of their father. पूरु, the youngest, dutifully took it up and was placed on the throne by ययाति. See विष्णुपु. IV. 10; रामायण VII. 58–59; महाभारत आदिपर्व. गुरोः (1) of his father (with पूरु); (2) of me who am your elder (brother). त्यक्ताः सकलाः बालक्रीडाः येन (applies to हर्ष and हरि both). हरिणा = विष्णुना. दीयता...लक्ष्म्यै give your chest to लक्ष्मी. हर्ष is asked to accept sovereignty. विष्णु took लक्ष्मी as his wife. बालक्रीडा—these words suggest the doings of कृष्ण (the incarnation of विष्णु) in गोकुल. रुक्मिणी the wife of कृष्ण is looked upon as the incarnation of लक्ष्मी. 'राघवत्वेऽभवत्सीता रुक्मिणी कृष्णजन्मनि' विष्णु० I. 9. 141. निस्त्रिंशः—a sword—(निष्क्रान्तस्त्रिंशतोऽङ्गुलिभ्यः इति which is longer than 30 finger-breadths).

P. 39 l. 19—P. 40 l. 22 अथ...तिष्ठत. निशिता शिखा यस्य the point of which is very sharp. मामन्तरेण concerning me. It may also mean 'without me *i. e.* behind my back.' शोकात् जन्म यस्य (*adj.* of ०क्षेपः). चेतसः समाक्षेपः Distraction or aberration of mind. आहो...भवति? Is it possible that he is not my brother? The idea is that he speaks so unlike my brother that I am forced to doubt whether he is the same as my brother. विवक्षितं = वक्तुमिष्टम्. निपातनोपायः a means of decline or downfall. निखिलपुण्यस्य परिक्षयः तस्य उपक्षेपः (indication). कर्मणां is to be connected with निखिल०. The idea is:—do these unexpected words of my brother indicate that all the merit I gathered by my actions has now been exhausted? अन...लसितं वा or is it the wanton act of the group of all unfavourable planets? तातस्य विनाशेन निःशङ्कः (fearless) कलिकालः तस्य क्रीडितम् (prank, freak). The idea is that प्रभाकर० had held कलि in check. अयं—refers to राज्य०. यःकश्चिदिव like a low person. यत्किंचनकारिणं माम्—connect with समादिष्टवान्. यत्किंच...भूतमिव (he has ordered) me (thinking me) capable of doing anything, as if I were not born of the line of पुष्पभूति. अनात्मानुजमिव as if I were not his own younger brother. The reading अदृष्टदोषमपि breaks the symmetry of the clauses, all of which contain an इव; but yields a good sense. The reading दृष्टदोषमिव of A and C means 'as if I were one de-

tected in committing a fault.' श्रोत्रियमिव—What Harsha says is this:—to ask me to assume sovereign power when my elder brother is quite competent to do it is as detestable as to ask a श्रोत्रिय to drink wine, to induce a faithful servant to prove treacherous to his master &c. सुरापान was one of the five महापातकs, for which see above p. 84. नीचोपसर्पणम् to approach or wait upon a mean person. तदे...यत् This much (out of what राज्य० does) is indeed befitting that &c. शौर्यस्य उन्मादः एव मदिरा तया मत्तं समस्तं सामन्तमण्डलं एव समुद्रः तस्य मथने मन्दरः तस्मिन्. The feudatories intoxicated by the pride of valour are compared to the ocean; as the ocean was churned with मन्दर as the churning handle, so प्रभाकर० was the churning handle of the kings (*i. e.* subdued them and made them yield tribute as the ocean had to yield jewels). For मन्दर, see above p. 42. For the technical meaning of मण्डल, see p. 42. The king प्रभा० was in the midst of the मण्डल as the handle मन्दर was in the midst of the ocean. The ocean also had मदिरा (वारुणी, one of the 14 jewels). या...वृष्टिः as for this command to me to assume sovereignty, it scorches me who am already burnt and is a shower of cinders on me who am like a desert parched by drought. अवग्रहेण (वृष्टेर्विघातेन) ग्लपितः (past p. p. of the causal of ग्लै). धन्वन् *m.* a barren or dry soil. 'समानौ मरुधन्वानौ' इत्यमरः. 'वृष्टिर्वर्षं तद्विघातेऽवग्राहावग्रहौ समौ' इत्यमरः. यद्यपि...मानः—supply जगति दुर्लभः after this and after every-one of the following clauses. विमु...मानः a person in power without pride. द्विजातिः = ब्राह्मणः. अविद्यमाना एषणा (greed, covetousness) यस्य. मुनिररोषणः a sage without anger. The Purâṇas illustrate only too well this *dictum*. वणि...रः a trader who is not a thief (knave). प्रिया जाया यस्य स० जानिः. जाया becomes जानि when it is the last member of a बहुव्रीहि compound. 'जायाया निङ्' पा. 5. 4. 134. प्रिय...हनः (it is rare to find) a husband fond of his wife who is also not jealous. कुहन *adj.* jealous. 'कुहना दम्भचर्यायामीर्ष्यालौ कुहनं त्रिपु' इति मेदिनी. कीना...गतः (it is rare to find) a poor man who is not an eyesore. 'कृतान्ते पुंसि कीनाशः क्षुद्रकर्षकयोस्त्रिपु' इत्यमरः. मृगयुः a hunter. पारा...ब्राह्मण्यः (it is rare to find) a mendicant who possesses the qualities of a (good) ब्राह्मण. पाराशरिन् originally means 'one who studies the भिक्षुसूत्र promulgated by पाराशर्य'; hence any mendicant (whether learned in the Vedānta or not). 'पाराशर्यशिलालिभ्यां भिक्षुनटसूत्रयोः' पा. 4. 3. 110 (पाराशर्येण प्रोक्तं भिक्षुसूत्रमधीयते पाराशरिणो भिक्षवः । सि. कौ.). कितवः a gambler. The reading of A

and C is good. परि...क्षुः an ascetic who is not desirous of enjoying (life). गोप्यः a servant. राज...नीतः (it is rare to find) a king's son who is not wicked (or ill-educated). This last is the matter in hand. हर्ष means:—king's sons are generally badly educated; and so an ordinary prince would have done as राज्य० wants me to do. But I am the pupil of no less a person than राज्य० himself. को हि नाम—connect these words with चण्डालोऽपि. राज...कुञ्जरे who is a गन्धद्विप to the (elephants in the form of) kings (*i. e.* from fear of whom kings run away). For गन्धद्विप see p. 4 (notes). विफली...भुजे who has rendered useless his large thighs and arms resembling a stone pillar. Or we may take that the thighs resembled a slab of stone and the arms a pillar. सकल...पवित्रम्—people would shed tears when they would hear that राज्य० had abandoned the kingdom. मृद्गो...धानम् a sphere of mud called earth. वसुधा अभिधानं यस्य. मृद्गोलकं—is the object of कामयेत. धनमदेन खेलाः (playful) निखिलाः खलाः तेषां मुखविकारलक्षणैः आख्यायमानं नीचाचरणं यस्याः whose vile conduct is exposed by the indications offered by the changing features of the faces of the wicked &c. The idea is:—लक्ष्मी very often resorts to wicked men who become purse-proud and whose faces assume arrogant looks. Thus it is लक्ष्मी that is responsible for the arrogance and conceit of the wicked. कुम्भदासी a bawd, procuress. 'कुम्भो राश्यन्तरे हस्तिमूर्धांसे राक्षसान्तरे । कार्मुके वारनार्यां च' मेदिनी. लक्ष्मी goes about seeking the deeds of the valorous, and is therefore like a bawd. कथमि...र्येण how did my brother think this which is extremely improper to be possible (in me)? अनवदातम् Impure. चेतसः च्युतः passed from his mind. सौमित्रिः—लक्ष्मणः. लक्ष्मण is the Hindu ideal of a younger brother and so are भीम, अर्जुन, नकुल and सहदेव. It is to be noted that it is not a mere rhetorical touch that Bâṇa puts this sentiment in the mouth of Harsha. The inscriptions of हर्ष (for which see Introduction) show that हर्ष revered his brother as much as (or perhaps more than) his father. अनपेक्षितः भक्तजनः यया that cared not for those that loved him. प्रभविष्णुता—the position of being a lord. Harsha means that राज्य० was never before so heedless of the feelings of those that were devoted to him. कुलिशस्य (thunderbolt) शिखरवत् खरं (sharp) नखरं (claw) तस्य प्रचयः (mass, thickness) तस्य प्रचण्डाचपेटा तया पाटितं मत्तमातङ्गस्य उत्तमाङ्गं (शिरः) तस्य मदच्छटा (mass or streak of ichor) तया छुरितः चारुकेसरभारः तेन भास्वरं मुखं यस्य.

निवासं...पृष्ठतः who protects behind his back the mountain cave—his dwelling? प्रतापः सहायः येषाम्. कश्चय...यैस्य what indeed is this considerate treatment (अनुरोधः) of my brother towards लक्ष्मी which is fickle? चीवरेण अन्तरितौ (covered) कुचौ यस्याः. हर्ष's idea is:—if राज्यवर्धन wants to go to तपोवन, why does he not take राज्यलक्ष्मी which is rightfully his with him to the forest and there make her follow the life of an ascetic? Why does he press me to accept her? जराजालिनी (1) that presents the appearance of old age (with लक्ष्मी); (2) that falls into a snare which resembles old age (with मृगी). A मृगी also carries कुश and leaves in its mouth (on which it subsists) and is often caught in a net. The word जराजालिनी further suggests the idea that लक्ष्मी should remain in the forest with राज्य० till old age and then it will be time for हर्ष to think of becoming a king. In olden times, Indian kings transferred their kingdoms when they grew old to their sons and went to a forest to practise austerities. Compare रघु० 7. 71 'तदुपहितकुटुम्बः शान्तिमार्गोत्सुकोऽभून्नहि सति कुलधुर्ये सूर्यवंश्या गृहाय ॥'.; उत्तरराम० I. 22. किल्बिषम् sin (object of आपास्यति, the subject being तपः). 'पापं किल्बिषकल्मषम्' इत्यमरः. मनसा...वनम् who in thought went to the forest before (his brother.).

P. 40 ll. 23–31 अत्रान्तरे...पातयत्. The principal sentence is अत्रान्तरे...सहसैव प्रविश्य...राज्यश्रियः परिचारकः संवादको नाम...सदसि आत्मानमपातयत्. We have a number of nouns in the locative (absolute). पूर्वादिष्टेन—who had been previously ordered (by राज्य०). वस्त्रकर्मान्तिक—keeper of the wardrobe. कर्मान्तिकः—कर्मणि अन्तिकः or कर्मान्ते नियुक्तः—a servant. Read ०ताडनभियेव for ०ताडनमिव. निर्दय...स्त्रैणे when the women in the palace were screaming as if their heart being afraid of the rough beating with their hands had disappeared somewhere. The women in grief at the departure of राज्य० to a forest beat their bosom (हृदय) and wept. The poet imagines that they screamed because they had lost their heart. When one loses a thing, one raises a hue and cry to find it. ब्रह्मणि साधु ब्रह्मण्यम्, न ब्र० अब्रह्मण्यम्—this is an exclamation used when some calamity befalls. It originally meant 'what is not good to a Brâhmaṇa;' hence 'any calamity or misfortune.' ऊर्ध्वौ दोषौ (arms, from दोस्) यस्य. दोषन् is optionally substituted for दोस् from the accu. plural. पाद...परे—the citizens fell at the feet of राज्य० to dissuade him from his resolve. विद्राति (*loc.* sing. of the *pr. p.* of द्रा with वि) running away.

विद्रुतं चेतः यस्य whose heart was melted or agitated. पर्याकुलं वासः यस्य whose dress was disorderly. निवारणे उद्यतं मनः यस्य. नखेन लिखितं मणिकुट्टिमं (jewelled pavement) यैः—when a person is in reverie, he often scratches the pavement with his nails. प्रज्ञाततमः extremely well-known. विमुक्तः आक्रन्दः येन.

P. 40 l. 32—**P. 41** l. 8 अथ...इति. अस्माकं व्यसनं तस्मिन् व्यवसायः तस्य वर्धनं तस्मिन् बद्धा धृतिः येन (*adj.* of विधिः) that is firm in increasing its efforts (व्यवसाय) to bring down calamities on us. अधृतिकरम् causing loss of steadiness of mind. The sentence is विधिः इतः अधिकतरं अधृतिकरं किं अपरं दुःखातिशयं समुपनयति. छिद्रेषु प्रहर्तुं शीलं एषां इति छिद्र० that strike at a weak point. अवनिपतिः= प्रभाकरवर्धनः. ग्रहवर्मा मालवराजेन जीवलोकं त्याजितः—ग्रह० was made to leave this world (*i. e.* was killed) by the king of Mālvā. Dr. Buhler suggested that देवगुप्त was the name of the Mālava king and that मालव is not Mālvā in Central India, but the Mālvā in Punjab near Thanesar (E. I. Vol. I. p. 70). Vide Introduction. आत्मनः...त्याजितः—(the मालव king) in killing ग्रहवर्मा made his own (मालवराज's) merit to leave himself. The idea is that he by that act became bereft of all पुण्य if he had any. This is a fine example of the figure सहोक्ति. कालायसनिगडयुगलेन चुम्बितौ चरणौ यस्याः. निगडः chains. कान्यकुब्जे—the modern Kanoj, which seems to have been the capital of the Maukhari ग्रहवर्मा. किंवदन्ती rumour. अ...मत्वा thinking that the army is without a leader. The reference is to the army of Thanesar. 'साधनं मृतसंस्कारे सैन्ये सिद्धौषधे गतौ' इति मेदिनी. जिघृक्षुः desirous of seizing (this kingdom).

P. 41 ll. 9–34 ततश्च...दिदेश. अनुपेक्षणीय—not fit to be treated with indifference. व्यतिकरः occurrence, calamity. 'अथ व्यतिकरः पुंसि व्यसनव्यतिषङ्गयोः' मेदिनी. अश्रुत...भवस्य humiliation not having been even heard of before (by राज्य०). The author assigns reasons why the deep-seated affliction of राज्य० at once disappeared. परिभव refers to the treatment meted out to राज्यश्री, the sister of राज्य०. वीर...जन्मनः because his birth was in a family of heroes. कृपा...भूतायाः who now became an object for compassion (because she was widowed and imprisoned). बद्धं मूलं येन that had taken deep root. ललाट...भिद्यत on his forehead a frightful frown of the eyebrow appeared. The frowning brow is compared to यमुना, the sister of यम, the waters of which are dark (श्यामायमाना). The brow also is dark. केशिनिषूदनः (कृष्णः) तस्मात् शङ्का (fear) तया आकुलं कालियकुलं तस्य भङ्गुरा भ्रूः तस्याः

भङ्गैः तरङ्गिणी—The river had ripples owing to the knitting of the brows of the family of the serpent कालिय that was afraid of कृष्ण. The eyebrow of राज्य० also presented a wavy appearance on account of the frowns it had. केशिन् was a दैत्य in the form of a horse sent by कंस to kill कृष्ण in वृन्दावन. कृष्ण put his hand in its mouth, when it increased. Kes'in was cut in two. See विष्णु पु० V. 16. कालिय—the reference is to कालियमर्दन. The serpent was in the waters of the यमुना and rendered it poisonous. No tree except a कदम्ब grew on its banks. कृष्ण threw himself from the कदम्ब into the Jumna and trod upon the hoods of the serpent. The serpent and its wives begged कृष्ण to show mercy. कृष्ण said 'नात्र स्थेयं त्वया सर्प कदाचिद्यमुनाजले। सभृत्यपरिवारस्त्वं समुद्रसलिलं व्रज॥ मत्पदानि च ते सर्प दृष्ट्वा मूर्धनि सागरे। गरुडः पन्नगरिपुस्त्वयि न प्रहरिष्यति॥'. विष्णुपु. V. 7. 75-76. यमुना was the daughter of सूर्य and संज्ञा and sister of यम. See मार्कण्डेयपु० 77. परामृशन् (*adj.* of ०पल्लवः) rubbing or striking. दिङ्नागस्य (दिग्गजस्य) कुम्भकूटवत् विकटः तस्य—that was as broad (or formidable) as the conical head front of a दिग्गज. For कुम्भ, see p. 109. बाहु...पल्लवः—with his left hand he stroked the upper part of his (right) arm, as wrestlers do when they get ready for a wrestling match. The word कोष is used because the upper part looked like a bud. नख...पेकमिव चकार—When he stroked his arm with his hand, the rays of the nails, which looked like water, brightened it. Hence the poet fancies that the arm was bathed in the water (rays of nails) in order to honour it preparatory to undertaking the responsibility of a fight. The com. says that कोष is an ordeal. With this sense all the words cannot be explained. But it is possible to explain some. Before the ordeal, the person charged had to bathe (अभिषेक). The कोश ordeal is described as follows in the व्यवहारमयूख 'तमाहूयाभिशस्तं तु मण्डलाभ्यन्तरे स्थितम्। आदित्याभिमुखं कृत्वा पाययेत्प्रसृतित्रयम्॥ पूर्वोक्तेन विधानेन स्नातमार्द्राम्बरं शुचिम्। अर्चयित्वा तु तं देवं प्रक्षाल्य सलिलेन तु। पनश्च श्रावयित्वा तु पाययेत्प्रसृतित्रयम्॥'. सङ्गलत् स्वेदसलिलं तेन पूरितं उदरं यस्य (*adj.* of पाणिरपरः). निर्मूलं...केश इव as if he had seized the hair (of the Mālava king) in order to tear him up by the roots. His wrath made him perspire and quiver and made his right hand seize his sword. The dark sword resembles केश. So the poet fancies he seized not the sword but the hair of मालवराज. दुर्मद...ण्ठयेव as if eager to seize the hair of the haughty Glory (in amorous sport). स्वेद and कम्प are two of the eight

सात्त्विकभावs; these two and रोमाञ्च are often described when lovers meet. Compare 'आसीद्वरः कण्टकितप्रकोष्ठः स्विन्नाङ्गुलिः संववृते कुमारी' रघु० 7. 22. पुनरपि—We saw above (text p. 39 l. 18) that राज्य० laid down his sword on the earth. शस्त्रग्रहणेन मुदिता राजलक्ष्मीः तया क्रियमाणा दिष्टवृद्धिः (congratulation) तस्यां विधुता सिन्दूरधूलिः. Even now at marriage celebrations and other festivities, red powder is sprinkled over people. For दिष्टवृद्धि see above p. 11. समासन्नाः सकलमहीपालाः तेषां चूडामणीनां चक्रं तस्य आक्रमणेन जातः अहङ्कारः यस्य. He sat in a posture peculiar to warriors of old. His upturned right foot he placed on his left thigh and the left foot was placed on the ground. निष्ठुरं अङ्गुष्ठेन कषणं (rubbing) तेन निष्ठ्यूता (emitted) धूमलेखा येन. निर्वी...शिख इव as if he had let loose the knot of hair on his head for making the earth void of (rival) heroes. He violently rubbed his toe against the pavement and a streak of smoke was thereby produced. This is dark and hence fancied to be a knot of hair (शिखा). An irascible person may take a vow not to tie up his hair until his enemies are uprooted, as चाणक्य did. Vide मुद्राराक्षस III. 29. 'शिखां मोक्तुं मुक्तामपि पुनरयं धावति करः'; VII. 17 'पूर्णप्रतिज्ञेन मया केवलं बध्यते शिखा ॥'. The word विमुक्तशिखः may suggest another meaning. He violently pressed his toe against the ground whereby a dark line of smoke was produced. That indicated that he was about to give out a flame (शिखा). Fire burns the earth and frees it of Arjuna trees. 'नदीसर्जो वीरतरुरिन्द्रद्रुः ककुभोऽर्जुनः' इत्यमरः. वीर also means 'reeds'. दर्पेण स्फुटिताः सरसाः व्रणाः तेभ्यः उच्छलितं (sent up, spurted) रुधिरं तस्य छटा तया अवसेकः. राज्यवर्धन's wounds were fresh and by his agitation they again cracked and blood began to flow. प्रबोधयन्निव—has two senses. When one faints through poison, water is sprinkled over to rouse him. The blood served to rouse his valour that had been inert owing to sorrow. राज्य० also wanted to give advice to हर्ष. इदं...प्रजाः—what he means is :—I leave these as they are; you must look after them; I cannot do it; I have only one task to discharge. भूपतिः (प्रभाकरवर्धनः) तस्य भुजौ परिघौ (bar, bolt) इव. अत्यन्तं अविनीतः (wicked, ill-mannered) अरिः तस्य निग्रहः. सोऽयं...वंशस्य च—The construction is यो मौखराणां मालवैः परिभवः...सोऽयं कुरङ्गकैः कचग्रहः केसरिणः—that the Mālavas should insult the Maukharas and the line of पुष्पभूति is like the seizure of the hair of the lion by deer. करपातः slapping. वत्सकै...ग्रस्य the taking of the tiger as a captive by calves.

अलगर्द: a water-serpent. गरुड is the enemy of all serpents and shows no mercy to them. 'अलगर्दो जलव्याल:' इत्यमर:. अयुतं ten thousand.

P. 42 ll. 1–24 तं च...मित्रम्. जामि: sister. 'जामि: स्वसृकुलस्त्रियो:' इत्यमर:. ०विज्ञानेन प्रकोप: तस्य आधानं (production) तेन दूयमाने. दूरं प्ररूढा प्रणयपीडा यस्य. मनसि...पीड इव when his mind had pain due to love (for राज्य०) much augmented by the plea that he (हर्ष) should return (remain behind). The reading निवर्तनादेशेन (by the order of राज्य० to stay behind) is much better. कमिव...गमनेन what possible harm does my lord see in my following (my lord)? यदि...सि if you raise the objection that I am a mere boy, that is a greater reason why I should not be left behind. 'बाल आ षोडशाद्वर्षात्'. This passage may be looked upon as indicating that हर्ष was about sixteen at this time. रक्षणीय...स्थानम्—If you assign for my staying behind the reason that I need protection (and therefore should not be taken on a campaign), then your arms are a cage for me. What greater protection can there be than your own powerful arm? सं...करोति—if you say that I am not to be taken with you because I require to be carefully brought up, then separation from you will make me thin (whatever other care may be bestowed on me in your absence). स्त्री...सि then I am placed among women *i. e.* I am treated just as women (who are delicate and unable to bear hardships). तत् (सुखं) प्रयाति—all my happiness, being centred in you, marches with you. विरहो...तर: separation from you is more difficult to bear (than even the toils of the journey). कलत्रं...वसति—the idea seems to be:—you may say that you leave me behind because you want me to guard your harem; but then Glory (which is really the only wife you care to have) dwells in your sword *i. e.* Glory, the only wife you should have, is taken by you on your sword and not placed under protection. राज्य० was to secure Glory by his sword. C and T translate 'if you would have me watch over my wife &c.'; but this does not appear to be correct. There is no connection between हर्ष's watching over his own wife and the fact of Glory residing in his brother's sword. पृष्ठ...ताप: if you leave me behind (to guard your rear), that is unnecessary, as your valour remains behind (and will guard everything). राज...गुणै: if you say that the circle of princes will be without super-

vision, then (I say there is no need for it as) the princes are well secured by your virtues. A person is also bound (बद्ध) with ropes (गुण). न...गणयसि if you say that a great man (like yourself) does not require an outsider as a companion, then you count me as distinct from yourself. I regard myself and yourself as identical. प्रलघुः (very small) परिकरः (retinue, train). लघु also means light (in weight). पाद...भारः what great weight is there in the dust of your feet? हर्ष means that he is like the dust of his brother's feet and so there is no भार (weight, responsibility) in taking him on the expedition. द्वयो...श्या If you argue that it is not proper that both of us should go, then favour me by ordering *me* to go (and you may remain behind). सदृशो दोषः the idea is :—if you leave me behind because you are afraid out of your affection for me (of what may befall me) then I say I am afraid of what may befall you in my absence. So this fault of कातरत्व is common to both of us and should not be urged against me alone; according to the न्यायवैशेषिक maxim 'यत्रोभयोः समो दोषः परिहारोऽपि वा समः। नैकः पर्यनुयोक्तव्यस्तादृगर्थ विचारणे ॥' तर्कभाषा. आत्मम्भरिता selfishness, greed. 'फलेग्रहिरात्मम्भरिश्च' पा. 3. 2. 26 (आत्मानं बिभर्तीति). क्षीरोदफेनपटलवत् or–पटलेन पाण्डुरम्. Fame is poetically represented as white. The foam of the milky ocean must be very white. When अमृत was churned out of the ocean, it must have been white with the foam &c. अव...देपु I have never before been deceived (*i. e.* deprived) of favours *i. e.* you always granted whatever favours I asked. अति...हितः why should a very insignificant foe be given great importance by making too great a preparation? हरि...म्भारः a host of lions for (catching) a hare causes great shame. ह्रेपण—from ह्रेपयति, causal of ह्री 3rd *conj.* कवचयन्ति put on armour. आशुशुक्षणयः—fires. This is a word used more in the Vedas. अष्टादश द्वीपाः एव अष्टमङ्गलकं तस्य माला अस्ति अस्याः that is wreathed with the bracelet in the form of the eighteen द्वीपs. The com. says 'अष्टमङ्गलकं कङ्कणमित्यन्ये.' A horse is called अष्टमङ्गलक. कुल...वाहिनः blowing against the group of principal mountains. For the कुलपर्वतs, see p. 39. न संनह्यन्ति do not gird up their loins, do not put on armour. सुमेरोः वप्रः (slope) तस्मिन् प्रणयः (liking) तेन प्रगल्भाः (bold) or सुमेरौ वप्रः (butting) तस्मिन् &c. For सुमेरु, see pp. 8, 85. न परिणमन्ति do not stoop to strike with their tusks. Elephants and bulls are represented as butting against the slopes of hills and mounds of earth. सकलपृथ्वीपतीनां प्रलयस्

उत्पाते धूमकेतुम् that (bow) is a comet portending the destruction of all kings. For धूमकेतु as an उत्पात, see above p. 89. मान्धाता इव—see p. 23 above. चारुः चामीकरपत्रलता एव अलङ्कारः स एव अङ्कः यस्य स॰राङ्कः, ॰राङ्कः कायः यस्य—the frame of which is marked with ornamental and charming figures in gold. 'चामीकरं जातरूपं महारजतकाञ्चने' इत्यमरः (चमीकरे आकरे भवम्). वि...तायाम् in the hunger for destroying my enemy that has been roused in me. एकाकिनः goes with मम. राज्य॰ says 'do not claim a share in killing मालवराज; let me alone secure him as my victim'. अयं कोपकवलः एकः this one morsel of my wrath. The morsel is the king of Mālvā. अभ्यमित्रम्—अमित्रस्य अभिमुखम् (अव्ययीभाव).

P. 42 l. 25—**P. 43** l. 13 अथ...करोत्. तथागते भ्रातरि his brother being in that condition (*i. e.* so occupied). There is another suggested meaning. तथागत is a name of बुद्ध. 'सर्वज्ञः सुगतो बुद्धो धर्मराजस्तथागतः' इत्यमरः. So the meaning is 'his brother having become a Buddha' (*i. e.* having died in the Buddhist faith). We learn from the Madhuban inscription (see Introduction) that राज्यवर्धन was a very devout Buddhist. दत्तः प्रजागरः यस्मै: who was kept awake. तृतीयो भागः त्रिभागः, त्रिभागः शेषः यस्याः. यामिकः watchman. द्वीपैः उपगीताः गुणाः (virtues, cables) यस्य. A ship also has गुण्स (cables, ropes); a ship is laden with heaps of jewels or rich merchandise of every description. रत्नराशि may also mean 'the sea' (generally called रत्नाकर). Ships bring the essence of the sea *i. e.* the best things from beyond the seas. This verse is suggestive of the fall of राज्य॰. अनि...वनया by the thought of the evanescent nature (of things). प्रक्षीणं भूयिष्ठं यस्याः when (night) had almost come to an end. Dreams seen in the early morning were believed to come to be true. अभ्रंलिहम् touching the clouds. This is another indication of the fall of the mighty राज्य॰. अनुबध्नन्ति persistently follow. अकल्याणस्य आख्याने विचक्षणम् clever in announcing evil. The throbbing of the left eye and arm in the case of men portends evil. अक्षु...क्षाणाः declaring the downfall of no mean king. अविकलः कायबन्धः यस्य whose bodily frame is not maimed, is perfect. कबन्ध...बिम्बे in the disc of the sun that has a headless trunk. 'भास्कराहस्करब्रध्नप्रभाकरविभाकराः' इत्यमरः. राहु is a demon without trunk and is all head. In the disc of the sun a headless trunk was seen and thus राहु was as if provided with a complete body when it seized the sun. विभाव्यते is seen. See above text p. 27 l. 9. (भानुमण्डले भयङ्करकबन्धकायव्याजेन). The बृहत्संहिता says 'दण्डे नरेन्द्रमृत्युर्व्या-

धिमयं स्यात्कबन्धसंस्थाने ।' (III. 17.). सप्तर्षयः—the constellation of the Great Bear. The Great Bear emitted a dark smoke-like streak and thereby darkened all the planets. The poet fancies that the smoke emitted is what they had taken in while performing तपः. To inhale only smoke is a kind of तपः. The बृहत्संहिता (13. 7) says 'उल्काशनिधूमाद्यैर्हता विवर्णा विरश्मयो ह्रस्वाः। हन्युः स्वं स्वं वर्गं विपुलाः स्निग्धाश्च तद्वृद्ध्यै ॥'. दिशां दाहाः—Note बृहत्संहिता 'दाहो दिशां राजभयाय पीतो देशस्य नाशाय हुताशवर्णः ।' (31. 1.) and 'योऽतीव दीप्त्या कुरुते प्रकाशं छायामपि व्यञ्जयतेऽर्कवच्चः । राज्ञो महद्वेदयते भयं सः' &c. (31. 2.). तारागणः—the falling stars appear like the particles of ashes due to दिग्दाह. The falling of stars is looked upon as an evil omen. See बृहत्संहिता (33. 11) 'अम्बरमध्याद्बह्व्यो निपतन्त्यो राजराष्ट्रनाशाय ।'. तारा...शुचेव—the moon is called ताराणाथ or नक्षत्रेश; the poet fancies that the moon, the lord of stars, was grieved at their fall and therefore lost colour. The उल्काs appear like so many missiles in the battle of the planets. विलोलाः तारकाः यासां or यासु (1) the pupils of which are unsteady; (2) the stars in which fall down. The quarters are compared to ladies frightened at the sight of a battle. सञ्चारयतीव क्ष्मां as if carries the earth. वहत् बहलं रजःपटलं तेन कलिलः शर्कराशकलैः सूत्कारी च whistling with bits of gravel and full of flying (वहत्) and thick clouds of dust. न ... लग्नस्य I don't see that this hour is auspicious. For लग्न, see pp. 24, 60. असिन्न...पन्थी who will obstruct fate when it seizes even a delicate scion in our family as an elephant seizes the tender shoot of a bamboo (वंशः). The scion is राज्यवर्धन. करीरः—रम् shoot of a bamboo; shoot in general. 'वंशाङ्कुरे करीरोऽस्त्री' इत्यमरः. द्रवदिव—his heart melted or was wet with स्नेह (oil or affection). Another meaning is—his heart was broken inside and was as if running away (द्रवत्); but he somehow kept it firm. यथा...करोत् he performed all his various duties, as he was in the habit of doing them.

P. 43 ll. 14–23 आस्थान ... श्रौषीत्. असह्यं दुःखं तेन उष्णाः निश्वासाः तेषां धूमः तेन रक्ताः (coloured) तन्तवः यस्य. His body was dressed in dirty clothes. The author fancies that the mud was the smoke of his hot breaths, which (smoke) coloured the threads. जीवित...लज्जया—he was ashamed that he should continue to live after his master's death. नासा...दृष्टिम् whose eye was fixed on the tip of his long nose. दुःखेन दूरप्ररूढानि रोमाणि यस्मिन् on which there was a long growth due to sorrow. His

face, though mute, told the tale by the long growth of beard. बृहदश्ववारः a great horseman, an officer of cavalry. अभिजाततम of very noble birth. चक्षुषि सलिलेन—supply अगृह्यत—water (tears) came to his eyes. उत्सङ्गे भुवा the earth came to his lap *i. e.* he lay on the bare earth (in grief). अगृह्यत लोकपालैः—वरुण (the lord of सलिल), the wind, the fire are among the eight लोकपाल्s 'सोमाग्न्यर्कानिलेन्द्राणां वित्ताप्पत्योर्यमस्य च। अष्टानां लोकपालानां वपुर्धारयते नृपः॥' मनु 5. 96. तस्मात्—from कुन्तल. हेलया (easily) निर्जितं मालवानीकं येन. मिथ्योपचारैः उपचितः विश्वासः यस्मिन् in whom trust was increased by false civilities.

P. 43 l. 24—P. 44 l. 4 श्रुत्वा…यासीत्. °कोपः एव पावकः तस्य प्रसरेण परिचीयमानः (increased) शोकावेगः यस्य. The principal sentence is ततश्च…परां भीषणतां अयासीत्. अमर्षेण (क्रोधेन) विधुतं शिरः तस्मात् शीर्यमाणानि शिखामणीनां शकलानि तैः अङ्गारकितम्. Pieces of jewels from his crest were scattered about when he shook his head in wrath, which (pieces) looked like the live coals of the fire of wrath he sent forth. अङ्गारकित is formed from अङ्गारक on the analogy of तारकित, for which see p. 98. रोष…च्छेदेन with his lip that was curved through wrath. When a man drinks anything he moves his lips and makes them curved. लोहितायमाने (becoming red) लोचने तयोः आलोकः (light) तस्य विक्षेपैः (casting). He cast glances with his blood-shot eyes in all directions, which were thereby made lurid. For दिग्दाह, see above (text l. 5). रोषानलेनापि—connect with वितन्यमान. असह्यः सहजशौर्योष्मदहनः तेन दह्यमानेन. वितन्यमानं °दुर्दिनं (स्वेदसलिलशीकराणां आसारः एव दुर्दिनं) यस्मिन्. His wrath made him perspire and drops of perspiration stood out like drops of rain on his body. When one is oppressed with heat, one sprinkles drops of water over one's body. The poet imagines that the perspiration was water sprinkled by the fire of his wrath over itself, being afraid of the hotter and unbearable fire of his inborn valour. पूर्वं अदृष्टः अदृष्टपूर्वः कोपः तस्मात् भीतैः. His limbs shook through wrath; the poet fancies that his limbs were afraid of his wrath which they had never seen before. A terror-stricken man trembles. हरः=शिवः. कृतः भैरवः भयङ्करः आकारः येन (with राज्य°); कृतः भैरवस्य आकारः येन (with हरः) who assumed the form of भैरव. भैरव is the name of a terrible form of शिव. हरिः=विष्णुः. प्रकटितं नरसिंहरूपं येन (1) who presented the appearance of a brave man; (2) who manifested the Man-Lion form. In the latter case the reference is to the नृसिंह incarnation of Vishṇu, for which see above p. 39.

Words like सिंह are employed to denote pre-eminence, bravery &c.' 'स्युरुत्तरपदे व्याघ्रपुङ्गवर्षभकुञ्जराः। सिंहशार्दूलनागाद्याः पुंसि श्रेष्ठार्थगोचराः ॥' इत्यमरः. नरः सिंह इव (कर्म॰). अपरस्य तेजःप्रसरः तस्य दर्शनेन प्रज्वलितः that burst forth into flame at the sight of the spread of another's brilliance. राज्य॰ was fired by the action of his foe (the गौड king); the सूर्यकान्त emits fire at the sight of the sun (a second source of light). Compare for the idea 'न तेजस्तेजस्वी प्रसृतमपरेषां प्रसहते स तस्य स्वो भावः प्रकृतिनियतत्वादकृतकः । मयूखैरश्रान्तं तपति यदि देवो दिनकरः किमाग्नेयग्रावा निकृत इव तेजांसि वमति ॥' उत्तरराम॰ VI. 14. क्षय—दिवसः=कल्पान्तदिवसः. उदिताः द्वादश दिनकराः तैः दुर्निरीक्ष्या मूर्तिः यस्य (with दिवसः). ॰दिनकरवत् दुर्निरीक्ष्या मूर्तिः यस्य (with राज्य॰). For कल्पान्त, see above p. 78. At the time of प्रलय, it is supposed that twelve suns simultaneously rise in the sky. Compare 'दग्धुं विश्वं दहनकिरणैर्नोदिता द्वादशार्काः' वेणीसंहार III; 'यावत्प्राणिमि तावदस्य कल्पान्तोदितद्वादशदिनकरकिरणातपतीव्रस्य' &c. कादम्बरी (p. 156 of P). महो...कारी who caused trembling to all भूभृत्s (kings, mountains) like a portentous hurricane. विवर्धमानः विग्रहस्य (शरीरस्य) उत्सेधः (sublimity, height) यस्य—(1) the grandeur of whose form increased (with राज्य॰); (2) whose height increased (with विन्ध्य). The विन्ध्य wanted the sun to revolve round itself as it did round Meru. The sun refused, whereupon the विन्ध्य began to grow higher and higher in order to obstruct the sun's path. The gods in fear sent Agastya who came to the mountain and asked it to allow him to go to the south. and to remain in its original state till he returned. अगस्त्य never returned and so विन्ध्य remained low in height. *Vide* महाभारत वनपर्व chap. 104. Compare रामायण 'मार्गं निरोद्धुं सततं भास्करस्याचलोत्तमः । सन्देशं पालयंस्तस्य विन्ध्यशैलो न वर्धते ॥' अरण्य॰ 11. 86. दुर्नरेन्द्रेण (by a wicked king; by a bad snake-charmer) अभिभवः (insult) तेन रोपितः. आशीविषः—आशीषु आशीःषु वा (तालुगतदंष्ट्रासु) विषं अस्य—a serpent. For नरेन्द्र see p. 33. पारीक्षितः=son of परीक्षित् *i. e.* जनमेजय. सर्व...द्यतः who was bent upon burning all भोगिन्s (kings, serpents). परीक्षित्, the grandson of अर्जुन, died of snake-bite and जनमेजय made a resolve to extirpate the whole serpent race in revenge. He instituted a सर्पसत्र in which all serpents were burnt except तक्षक who was saved by the intercession of the sage आस्तीक, at whose request the sacrifice was closed. See महाभारत आदि॰ chap. 49-58. 'उरगः पन्नगो भोगी' इत्यमरः ('भोगः सर्पदेहः कुटिला गतिर्वास्यास्तीति' क्षीर॰). 'भोगी भुजङ्गमेऽपिस्याद्ग्रासपात्रे नृपे पुमान्' मेदिनी. वृकोदरः=भीमः. He took a vow to kill दुःशासन when the latter dragged द्रौपदी by her hair

and called the पाण्डवs 'गौर्गौः' and killed and drank his blood. See कर्णपर्व chap. 83 'सत्यां चिकीर्षुर्मतिमान्प्रतिज्ञां भीमोऽपिबच्छोणितमस्य कोष्णम् ।' 29. सुरगजः=ऐरावतः. प्रतिपक्षस्य वारणाय प्रधावितः who ran to repel his foe (with राज्य॰); प्रतिपक्षश्चासौ वारणश्च (गजश्च) तस्मिन् प्रधावितः who ran *i. e.* attacked a rival elephant. पूर्वो...घस्य who was the first advent of prowess. आगमः may also be taken in the sense of 'tradition, revealed scriptures, Veda.' It is believed that the Veda is eternal and that in each कल्प there is only a fresh manifestation. Hence the word पूर्व. उन्माद इव मदस्य—he was the fullest realization of मद. आवेग...लेपस्य the impetuous onrush of haughtiness. सर्वोद्योगः the full endeavour. यु...ष्मणः the inauguration of an era of youthful warmth. रणरसः passion for fighting. For नीराजन, see above p. 78. On the day of नीराजन, a king marches on an expedition. The idea is that he was the marching day of असहिष्णुता *i. e.* असहिष्णुता was to become active in his person from that day.

P. 44 l. 5—**P. 47** l. 18 अवादीच्च...व्यरंसीत्. ॰पुरुषं goes with आर्यम् (राज्यवर्धनम्). निर्व्याज...शस्त्रं who subdued all the kings by his valour that is free from stratagem and who had laid aside his weapon (this applies to both राज्य॰ and द्रोणाचार्य). कलशयोनिं=द्रोणं. As to the birth of द्रोण see आदिपर्व 63. 6 'भरद्वाजस्य च स्कन्नं द्रोण्यां शुक्रमवर्धत । महर्षेरुग्रतपसस्तस्माद्द्रोणो व्यजायत ॥'. In the great महाभारत war, once an elephant named अश्वत्थामा was killed and the report spread that अश्वत्थामा, the son of द्रोण, was killed. द्रोण asked धर्म, who replied 'हतः कुञ्जरः'. The last word was uttered in a low tone. The old man heard only the first word and in grief for his son laid aside his weapon when धृष्टद्युम्न killed him. See द्रोणपर्व chap. 190. कृष्णवर्त्मा (अग्निः) तस्मात् प्रसूतिः यस्य सः ॰सूतिः धृष्टद्युम्नः. About the birth of धृष्टद्युम्नः see द्रोणपर्व chap. 191. 2 'य इष्टा मनुजेन्द्रेण द्रुपदेन महामखे । लब्धो द्रोणविनाशाय समिद्धाद्धव्यवाहनात् ।'. The word कृष्ण॰ further means 'who is the source of dark paths *i. e.* dark deeds' (as applied to गौडाधिप and also धृष्टद्युम्न). ईदृशेन मृत्युना—the reference is to the treachery practised by the गौड king. अनार्य...पातम्—the sentence is अनार्यं तं मुक्त्वा...केषां मनःसु आर्यशौर्यगुणाः पक्षपातं न कुर्युः—Excepting that vile wretch, in whose minds would not my lord's valour and other qualities produce a favourable impression? भागीरथी...पाण्डुराः—The waters of the Ganges are white; the foam would be whiter still. Both राजहंस and the qualities are white like the foam. The राजहंस cause

पक्षपात (movement with or flight on their wings) in the मानस lake (मनःसु सरःसु). पर…कृतः (1) that remind one of the valour of परशुराम (with ०गुणाः); (2) that remember the valour of परशुराम (with ०हंसाः). परशुराम, while he was learning धनुर्विद्या from शिव, being jealous of the power of स्कन्द who had once by his missile called शक्ति pierced the mountain क्रौञ्च, shot an arrow through that mountain and made a passage, through which it was believed the हंसs passed from the plains to the मानस lake. बाण perhaps derived his inspiration from the मेघदूत 'प्रालेयाद्रेरुपतटमतिक्रम्य तांस्तान्विशेषान् हंसद्वारं भृगुपतियशोवर्त्म यत्क्रौञ्चरन्ध्रम् ॥'. In the वनपर्व chap. 225. 33 'बिभेद स शरैः शैलं क्रौञ्चं हिमवतः सुतम् । तेन हंसाश्च गृध्राश्च मेरुं गच्छन्ति पर्वतम् ॥', it is स्कन्द who makes a hole for हंसs. अत्युग्रस्य— applies to गौडाधिप and निदाघरवि. कम…शोषणे in drying up the water of the bed of lotuses. The summer sun dries up the water in which lotuses grow. राज्यवर्धन is compared to कमलाकर, because he was also कमलाकर (the abode of लक्ष्मी) and सलिल to जीवित. अनपेक्षिता प्रीतिः यैः that paid no heed to his friendship (with the hands of गौडाधिप); that paid no heed to the bloom (*lit.* happiness) of the lotuses (with 'the rays of the summer sun'). गतिम् fate, state (after death). कस्मिन्नरके—In the विष्णुपु० (II. 6) a large number of hells such as रौरव is mentioned. So also in the मार्कण्डेयपु० chap. 10 and 12. श्वपाकः = चण्डालः. Construe पापकारिणः अस्य नामापि गृह्णतो मे जिह्वा &c. किं…कार्यम् *lit.* undertaking what object *i. e.* with what object in view. आर्यः— connect with तेन क्षयमुपनीतः. क्षुद्रेण goes with both तेन and घुणेन. अनुप्रविश्य who worked himself into favour with my lord; that bores inside (timber). विगता घृणा (दया) यस्य. घुणः—an insect that eats into timber and produces furrowed lines thereon resembling letters. Note the word घुणाक्षरन्याय. राज्य० is compared to a sandal pillar. मधुरसास्वाद (1) taste of honey; (2) taste of wine. भावी कष्ट…द्रवः the coming trouble of the fall of distressing शिलीमुखs (arrows, bees). One who takes away honey from the honeycomb is attacked by the bees. 'अलिबाणौ शिलीमुखौ' इत्यमरः (शिली शल्यं मुखे अस्य). निज…पणं (1) that is a blot on his own family (with अयशः); (2) that renders dirty one's house (with कज्जलं). जाल…केन (1) by one who lights up a path of deceit (with गौडाधमेन); with a lamp placed in a latticed window. Lampblack sticks to windows and mars the brightness of a house. ' जालं समूह आनायो गवाक्षक्षारकावपि ' इत्यमरः. जालं deceit. Separate न तु आशु (quickly) अस्तम्. न वेधसादिष्टः शशी is there not

the moon ordered by the creator? ग्रह...पः—ग्रहाणां षण्डे (समूहे) विहारः तस्मिन् एकः केवलः हरिणाधिपः सिंहः—who is the sole lion in roaming among the cluster of planets. The moon wanders in the midst of planets. It is compared to a lion, that also roams about in the midst of thickets. There are further suggestions due to paronomasia. विहार may mean 'reducing'. The moon puts into the shade the group of planets. The lion is called मृगाधिप (lord of beasts). The moon is हरिणाधिप because the spot on the moon is supposed to be a deer. 'अब्जादिकदम्बे षण्डमस्त्रियाम्' इत्यमरः. विनयविधायिनि that lays down (*i. e.* teaches) discipline or obedience. व्यालवारणः a wicked or unruly elephant. कुवैकटिकाः bad jewellers. 'मणिकारो वैकटिकः' क्षीर०. तेज...नाशकाः (1) those that destroy the best of spirited men (with तादृशाः); (2) those that destroy brilliant jewels. 'रत्नं स्वजातिश्रेष्ठेऽपि' इत्यमरः. इत्येतदभि (p. 44, l. 22)...विज्ञापितवान् (p. 45, l. 14). The principal sentence is इत्येतत् अभिदधतः एव अस्य (हर्षस्य) पितुः मित्रं सेनापतिः... सन्निधावेव समुपविष्टः सिंहनादनामा विज्ञापितवान्. सम...हरः foremost in all battles. हरितालं (yellow orpiment) तस्य शैलवत् अवदातः (polished, bright) देहः यस्य. परिणतः (full grown) प्रगुणः (straight) सालः (a tree) तस्य प्रकाण्डं (trunk) तत्प्रकाशः तत्सदृशः. अति...गतः that had reached maturity as if on account of the warmth of his great valour. Heat makes a thing ripe; or cooking (पाकः) is effected with heat. C and T translate 'tall as if ripened by valour's exceeding heat.' This is wrong. There is no connecttion whatever between tallness and ripening by heat. गतं भूयिष्ठं यस्य. ०शयने आदौ सुप्तः पश्चादुत्थितः. The सेनापति very often lay wounded with arrows but always got over his wounds. There is another sense. सेनापति (*i. e.* सेनानी) is a name of स्कन्द, who also lay on a bed of शर (reeds). शरजन्मा is a name of स्कन्द. See for the story, रामायण I. 36 and 37. शान्तनवः=भीष्मः, son of शन्तनु and the Ganges. भीष्म also lay wounded on a bed of arrows, waiting for the उत्तरायण, after the advent of which he wanted to die. See भीष्मपर्व chap. 119. 'शरतल्पे महेश्वासं शयानं पुरुषर्षभम् । 92...तानब्रवीच्छान्तनवो नाहं गन्ता कथंचन । दक्षिणावर्ते आदित्ये एतन्मे मनसि स्थितम् ॥' 104. भीष्म was the grand-uncle of the पाण्डवs and yet was the most vigorous of the combatants in the महाभारत war. दु ... तया as his body was such that it could not be subdued (by old age). प्रकटितः प्रकम्पः यया (1) that manifested shaking (in him); (2) प्रकटितः प्रकम्पः यस्याम् (2) that had shaking. A person that is afraid trembles.

Through old age, his limbs shook. The poet fancies that it was जरा (not he.) that was trembling, being afraid of touching him. परा...रुहेषु touched in his stiff hair. The idea is that his hair was turning grey. शशिनः कराः तेषां निकरः (समूहः) तद्वत् सिताः सरलाः शिरोरुहाः तैः सटालः (possessed of a mane). His grey hair looked like the lion's mane. He had the same straightforwardness and valour that the lion has. संक्रान्तो...जातिम्—the poet fancies that, even while he was alive, he was transformed into the class of lions. A man may become a lion *after death* (according to the theory of पुनर्जन्म); but he became a lion while living. परिजिहीर्षा desire to avoid. भ्रू...दृष्टिः his eye (or sight) was covered by brows the skin of which was wrinkled, loose and hanging down (over the eye). वलिन—(from वलि + affix न, *according to* 'लोमादिपामादिपिच्छादिभ्यः शनेलचः' 5. 2. 100 लोमशः। पामनः। पिच्छिलः)—वलयः सन्ति अस्य इति. धवल...मुखेन—in this clause we have first to take विक्रमकालं as qualifying शरदारम्भं and then take शरदारम्भं as qualifying विक्रमकालम्. धवला स्थूला गुञ्जा ('उत्तरोष्ठोपरि रोमराजिः' *com. i. e.* moustache) पिच्छमिव (like a feather) तेन प्रच्छादितः कपोलभागः तेन भास्वरं (bright) तेन (मुखेन). वि...शदं bright with blooming काश thickets. The काश flowers are seen in शरदृतु and are white. वमन्निव विक्रमकालं शरदारम्भं भीमेन मुखेन—The idea is:—The beginning of शरद् is the time to start on an expedition, as the rains are then over. In शरदृतु there are white काश flowers. On his face, he had white moustache resembling काश flowers. So the poet fancies that he vomited from his mouth शरदारम्भ, the time for expedition. अकालेऽपि—the force of this is:—in his old age, his moustache is white at all seasons. So he appears to vomit शरदृतु with its काश flowers at all seasons *i. e.* even when it is वसन्त or ग्रीष्म &c. Then there is a further suggestion. The विक्रमकाल (era so called) is used in the whole of northern India except Bengal and the year commences in चैत्र (except in Gujrat where it begins in कार्तिक). Hence the word अकालेऽपि is used. To Bāṇa, a विक्रम year beginning in शरद् would be अकाल. For a brief resume about the origin of the विक्रम era, see I. A. vol. 30 pp 3 and 4. शरदि आरम्भः यस्य सः विक्रमकालः. His white beard reaching his navel looked like a white chowrie, whereby he as if fanned the deceased king enshrined in his heart. परिणामेऽपि even in old age. विवृतं वदनं येषां (1) that were open, not yet healed (with व्रण०); (2) that open their mouth (with thirsty people). विषमितं (made rough

or uneven) विशालं वक्षः यस्य. There were open gashes of wounds on his chest. The bright sword blade resembles water. A man suffering from thirst opens his lips when he wants to drink water. The poet fancies that the wounds were open because they wanted to drink water (sword blade) *i. e.* his chest would have welcomed more sword-cuts. निशितैः शस्त्रैः टङ्कानां (axe) कोटिभिश्च कुट्टिताः (impressed, engraved) वह्व्यः बृहद्व्रणाः एव अक्षरपङ्क्तयः ताभिः निरन्तरः (closely covered) तस्य भावः ॰निरन्तरता. तया. The many wounds on his chest resembled lines of letters engraved on a slab of stone. सकल...कुर्वन् as if making a calculation of the auspicious hours of victory in all battles. In calculating we have to draw lines on a board. He is compared to पूर्वपर्वत because the latter also has lines (furrows) made by chisels that are like sharp weapons (निशितशस्त्रसदृशैः टङ्ककोटिभिः &c.). The mountain also has पर्वन्s (joints, parts). पर्वन् means 'the day of new or full moon' and also 'the moment of the sun's entering a new sign.' C and T say that for calculating the ascensions of heavenly bodies the पूर्वपर्वत was used by astronomers. पादचारी (1) walking on foot (with सिंहनाद); (2) that is in the midst of the hills near it. 'पादाः प्रत्यन्तपर्वताः' इत्यमरः. वीररसः—the heroic sentiment. रामणीयकम् beauty. The महाभारत is full of warlike episodes. लघयन् (denominative verb from लघु)—casting into the shade. प्रति...निर्बन्धेन by his extreme persistence in destroying his enemies. परशुराममपि—see p. 38 above for his exploits. परशुराम killed the क्षत्रियs only 21 times; but सिंहनाद did so for times without number. अप्सु भ्रमणं तेन (1) in roving over seas (with सिंहनाद); (2) revolving in the water of the sea. अनादरात् श्रियः समाकर्षणं तस्य विभ्रमेण (लीलया)—by his ease in winning लक्ष्मी without effort. He without effort won several kingdoms for his master. The मन्दर mountain revolved in the sea at the time of the churning and helped in drawing out श्री. See notes p. 42 for मन्दर. वाहिनी...वर्तनेन (1) in acting according to the principles laid down for the commander of an army; (2) in not going beyond the limit prescribed for the lord of rivers. The sea is poetically spoken of as the husband of rivers (वाहिनी). स्थै...भिः in firmness, toughness, and elevation. अचलान् = पर्वतान्. ईश्वरभारस्य उद्वहनेन घृष्टं पृष्ठं यस्य सः ॰पृष्ठः तस्य भावः ॰पृष्ठता. He toiled very hard (*lit.* his back was abraded) to carry out the important tasks of his king. The back of the bull of शिव is also ground down under the weight of

ईश्वर (*i. e.* शिव). अरणि...ग्नेः who was the rubbing stick of the fire of wrath. The sacrificial fire was produced by the attrition of two pieces of S'amî wood. मदो मदस्य—the idea is that haughtiness found its fullest expression in him. विसर्पः—a dry spreading itch. In the choice of words here the poet is guided mainly by the assonance of sounds. उच्छ्वसितम् life. अङ्कुशो दुर्मदानाम् he was the goad of the unruly *i. e.* he subdued even the most unruly. नाग...भोगिनाम् he was a subduer of elephants (*i. e.* a goad) to wicked kings. There is a pun. नागदमनः means गरुड and भोगिन् means 'serpent' also. वि...ष्यतायाः he was the end of the best manhood *i. e.* he was the acme, the perfection of &c. कुल...गोष्ठीनाम्—all assemblies of warriors took their lessons from him. तुला...शालिनाम् he assessed all warriors at their true value. शस्त्रग्रामः = शस्त्रसमूहः. A village (ग्रामः) has boundaries and officers supervise them. आघोष...र्थिनाम् the proclaiming drum of those that seek battle. The drum encourages the fighters. न...श्रयया—that does not stay (long) anywhere *i. e.* that is very fickle or unsteady. न चेतयन्ते do not know. लक्ष्मी deceives कापुरुषs. लक्ष्मी is fickle and मलिन (*i. e.* secured by dark deeds). The cuckoo is dark, but the crow is darker still. The cuckoo has no fixed abode and manages to deceive the crow by placing its eggs in the latter's nest for rearing. Compare 'प्रागन्तरिक्षगमनात् स्वमपत्यजातमन्यैर्द्विजैः परभृताः खलु पोषयन्ति' शाकुन्तल V. श्रियो...काराः for लक्ष्मी possesses the faults pertaining to lotuses, *viz.* दोषान्धता. लक्ष्मी dwells in कमल; therefore the faults of कमल attach to her and consequently लक्ष्मी deceives other people. दोषान्धता—दोषेषु अन्धता or दोषायां अन्धता (1) being blind to error; (2) closing the buds at night. कमलs close their petals at night-fall. लक्ष्मी makes people blind to the errors they commit. Again कामलाविकाराः would mean 'the evil effects of jaundice' and दोषान्धता means:—a man suffering from jaundice (कामला) regards everything as yellow and may not detect his error; or he may become रात्र्यन्ध. छत्रछायया अन्तरितः रविः येषाम्. छत्र is the symbol of राज्यलक्ष्मी. सर्वातिशायी शौर्यातिशयः तस्य श्वयथुः (increase, swelling) तेन कपिलौ (tawny) कपोलौ तयोः पुलकः तेन पल्लवितः कोपानलः येषु. The cheeks of warriors were tinged by their ardent passion for heroic deeds and were thrilled. The shooting hair on the cheek is represented as the पल्लव of कोपानल. A man always turns away his face from the brilliant sun (तेजस्विन्). A wretch dares not look at the

face of enraged heroes. तपस्वी miserable or helpless man. अभिचारः magical spell for securing some malevolent purpose. विप्रकृताः (1) insulted, injured (with मनस्विनः); (2) worked by Brāhmaṇas (with अभिचाराः). When high-souled (or spirited) persons are insulted they at once bring about the ruin of the whole family, as spells employed by Brāhmaṇas do. जले...तेजस्विनः—every word has double meanings here. जडेऽपि...स्विनः the mighty, when struck, become inflamed even against a dullard. Because it is a fool that strikes, they would not tolerate it. In श्लेष, ड् and ल् are identical. See above p. 125. जले...स्विनः the bright (flashes) of lightning blaze forth even in water. तडित् (विद्युत्) तस्याः इमे ताडिताः. सकल...बाह्यस्य who is outside the pale of all assemblies of heroes. He has rendered himself an outcast by this deed. Or we may also explain that he, never frequenting वीरगोष्ठी, does not know the code of chivalry. अविद्यमानः उत्तारः (crossing) यस्य स अनुत्तारः निरयः (hell) तस्मिन् पातः तत्र निपुणम्. This action will hurl him into hell from which there will be no return. प्रधने (युद्धे) प्रधानं धनं. The bow is the chief wealth in battle to the powerful. कमला (लक्ष्मीः) एव कलहंसी तस्याः केलिः (sport) तदर्थं कुवलयकाननम् (in apposition with कृपाणे). The sword being dark is compared to कुवलयकानन (as कुवलय is a blue lotus). The कलहंसी plays among lotuses. लक्ष्मी plays among swords *i. e.* it goes over to the stronger sword. मनस्विनां कृपणो...त्थानस्य to the strong the churning of the sea &c. are but vile expedients to raise Lakshmî up. We may also say 'कृपणानां देवासुराणां उपायाः' (means to be employed only by wretched persons). लक्ष्मी rose up (समुत्थान) from the sea after मथन. लक्ष्मी (fame) rises up (*i. e.* spreads) in the case of the strong, who employ only their bow and sword for achieving it. ईदृशाः—refers to the treachery of the Gauḍa king. त्रातुं नियुक्ताः गिरयः—It was believed that the mountains made the earth steady. See p. 6. ll. 8–9 (text) 'भिषजो भूधरा इव भुवो धृतिं चक्रुः'. कुलिशं (वज्रं) तद्वत् कर्कशः भुजः परिघः इव तस्मिन् प्रहरणं (शस्त्रं) तस्य हेतोः तदर्थम्. स्वयम...लोहानि the idea is :—mountains yield iron from which weapons are made. The poet fancies that mountains yield iron, because they are themselves unable to discharge the task of protecting the earth and desire that others should do their work with the weapons made of iron. येषाम्—connect with उद्गिरन्ति गिरयो लोहानि—'for whom.' ०हेतोः (उद्गिरन्ति)—when the word हेतु is used for denoting 'object or purpose,' it is put

in the genitive 'षष्ठी हेतुप्रयोगे' पा. 2. 3. 36 (अन्नस्य हेतोर्वसति । सि. कौ.). वि...न्धवाः friends of spotless fame. कथं ध्यायेयुः अकार्यम् how will they even think of doing an evil deed? सर्व...स्वराणाम् (1) glorious by the overwhelming strength in seizing everything (सर्वस्य ग्रहः तेन अभिभवः तेन भास्वराः); (2) brilliant by overshadowing all the planets (सर्वेषां ग्रहाणां अभिभवः तेन &c.). पु...तः in front of (*i. e.* as compared with) the hands of great warriors. दि...कराः the करs (hands, rays) of the sun are crippled in grasping the quarters (as compared with &c.). The idea is:—the sun's rays take time in occupying all the directions; but the warriors seize the world by a single stroke. दिग्ग्रहणे—here there is also an allusion to पाणिग्रहण in marriage. लोक...यमस्य merely in popular report is the south the abode of Yama, but in reality it is the frowning brow of a warrior (that is the abode of यम) *i. e.* it is the wrath of the warrior that deals death. महा...ला (1) the spaces of which are rendered terrible and curling with the wavy lines of the horns of the great Buffalo (महामहिषशृङ्गस्य तरङ्गवत् भङ्गाः तै भङ्गुराणि भीषणानि अन्तरालानि यस्याः); (2) the intervening space between which (eyebrows) is terrible and wavy like the curling lines of the horns &c. (with भ्रुकुटिः, ०भङ्गवत् भङ्गुरं भीषणं च अन्तरालं यस्याः). The Com. seems to have read तरङ्गभङ्गुरभङ्गभीष०, which is good (तरङ्गवत् भङ्गुरः भङ्गः तेन तद्वत् वा &c.). For यम and his buffalo, see pp. 71, 81. चित्रम् *adv.* it is wonderful. उन्मुक्तः सिंहनादः यैः (1) who raise a war-cry; (2) who let loose सिंहनाद (the commander-in-chief of हर्ष). Separate सहसा साहस०. साहसरसेन रोमाञ्चाः एव कण्टकाः तेषां निकरेण. The idea is:—warriors raise war-cries in battle and their bodies are thrilled. When they raise सिंहनाद, the रोमाञ्च comes out (निर्यान्ति); then it is but natural to expect that manes should come out on their bodies by सिंहनाद along with रोमाञ्च. But this does not happen and hence the word चित्रम्. द्वयमेव...भाजनम् only two are (the proper) receptacles for the mass of wealth that springs from the four oceans. प्रति...दाहि that burns its enemies (applies to both ०मुखं and ०हृदयं). वडवामुख the submarine fire. See for वाडव or और्व, p. 124. The submarine fire is supposed to have the face of a horse (वडवा a mare). See महाभारत आदिपर्व 180. 'ततस्तं क्रोधजं तात और्वोऽग्निं वरुणालये । उत्ससर्ज स चैवाप उपयुङ्क्ते महोदधौ ॥ महद्धयशिरो भूत्वा यत्तद्वेदविदो विदुः । तमग्निमुद्गिरद्वक्त्रात्पिबत्यापो महोदधौ ॥' 21-22. The word भूति also means 'ashes'. Ashes are collected in a vessel (भाजनम्). तेजस्विनः...निवृत्तिः how can the inborn fire of the powerful rest

without securing all the oceans? The powerful do not rest till they have conquered the world. तेजस्विनः applies to वडवाग्नि also, which did not rest till it was submerged in the ocean. वृथा विततः विपुलफणानां भारः येन. शेष the lord of serpents has 1000 hoods and hence the word विपुल. बिभर्ति...केवलम् that supports merely a clod of earth on its hood. The idea is that शेष merely supports the earth (without the oceans); while the warrior supports all (earth and oceans together). भोग may also mean 'ruling over, government.' भुजङ्गानां भर्ता may mean 'the master of gallants.' The idea is:—'the master of gallants is a king in name, he merely rules over the earth but cannot protect it.' अप्रतिहतं शासनं तेन आक्रान्तिः तस्याः उपभोगः तस्य सुखं तस्य रसः तं (object of जानन्ति) the taste of the happiness of enjoying a suzerainty over the earth in which the edict (issued) is unresisted. Connect रसायाः (of the earth) with ०आक्रान्ति in the preceding compound. दिक्कुञ्जरकरभारवत् भास्वरः प्रकोष्ठः येषाम्. There may be another idea 'the forearm of which is glorious with the tribute levied from even दिग्गज.' This sentence distinguishes वीरs from शेष; the latter only bears the earth on its भोग (it has no उपभोग); but the warrior enjoys the earth. उन्मुखाः पद्माकराः (lotus beds) तैः गृहीताः पादपल्लवाः (rays) यस्य (with रवि); उन्मुखा (that turns her face towards them, favourable) पद्मा ('लक्ष्मीः पद्मालया पद्मा' अमरः) तस्याः करेण गृहीतः पादपल्लवः (foot) यस्य (with शूरः). अखण्डितं तेजः यस्य (with शूरः); आखण्डितं (destroyed, reduced) तेजः यस्य (with रविः). The radiance of the sun becomes less in the evening. हरिणः हृदये यस्य—the spot in the moon is supposed to be a deer. हरिणस्येव हृदयं यस्य whose heart is (timid) like that of the deer (with कातरस्य). पाण्डुरं पृष्ठं यस्य. The moon is pale in hue; as to the coward 'पाण्डुरपृष्ठस्य देशभाषया निर्लज्जस्यापि' Com. लक्ष्मीः wealth or sovereignty; splendour (of the moon). द्विरात्रमपि—the moon is not the same even for two nights. पुरःप्रवृत्तः प्रतापः तेन प्रहताः. पुरः ... पौरुषस्य the paths of prowess are beaten (*i. e.* prepared) by valour that goes in front. People hear the प्रताप of a warrior and then his way is clear; there is no obstacle. शब्देन विद्रुताः द्विषन्तः येषु? At the word of a proud warrior enemies run away. Doors creak and then the panels fly asunder. शस्त्रस्य आलोकेन (1) by the light of weapons; (2) by the sight of weapons. शून्या दिशः—the world is open to him (*i. e.* nothing comes between him and the world); the world is empty (of enemies). रिपु...रज्यते—the earth is pleased by a

shower (आसारः) of rain; लक्ष्मी becomes coloured (or loves) by the shower of blood. ०पतिमुकुटेषु मणिशिलाः शाणाः इव (touchstones) तेषां कोणेषु (points, edges) कषणेन. राजता royalty. Many kings bow at the feet of the overlord and thereby the latter's glory is brightened. The nails of his feet also are brightened by being rubbed against the jewels in the crowns of kings when they fall at his feet. राजता suggests also silver (रजतस्य इयं राजता) which when rubbed against a touchstone shows off brilliant. श्यामीभवन्ति (1) become dark (with hands); (2) become pale or terrified (with रिपुमुख). कव...पात्यमानाः dealt against the panel—like chests of enemies covered with coat of mail. Swords striking against armour produce sparks and also श्री (*i. e.* the successful warrior attains glory or royalty). अच्छिन्नेन हतः स्वजनः यस्य. Remove the vertical line after ०दुःखम्, मनस्विजनः being the subject of कथयति, उच्छ्वसिति, रोदिति and ददाति. परु...सिति—whose sighs are the wind caused by the fall of the piercing sword-blade. निर्गतं उच्छ्वसितं (जीवितं) यस्मात् तत् ०सितं शत्रुशरीरं तस्मिन् अश्रुधारापातः तेन—the tears he sheds are those that are shed on the body of his lifeless enemy (by the latter's relatives and friends). It would be better if we could read ०शरीरास्रधारापातेन. अस्रम् means both 'tear' and 'blood.' विपक्ष...जलम्—Water is offered to the dead. The spirited offer water to their murdered relatives by the eyes of the wives of their enemies (who shed tears when their husbands are slain in revenge). स्वप्ने आदौ दृष्टाः पश्चान्नष्टाः तेषु. प्रबुद्धाः (1) the wise; (2) those that are awake. When awake we attach no value to things seen in dreams. The wise do not regard their evanescent bodies as their own (kinsmen). Compare for the idea in this and in स्थायिनि &c. 'किमप्यहिंस्यस्तव चेन्मतोऽहं यशः—शरीरे भव मे दयालुः। एकान्तविध्वंसिषु मद्विधानां पिण्डेष्वनास्था किल भौतिकेषु॥' रघु० II. 57. अनवरतं प्रज्वलितः तेजःप्रसरः यस्य स चासौ भास्वरस्वभावश्च तं. A jewelled lamp (a jewel shedding light) is naturally brilliant and shoots forth rays. Hence there is no कज्जल in its case. शोक also darkens (कलुषः) a man's face. प्रष्ठो...नाम् the foremost of the nobly born. 'पुरोगाग्रेसरप्रष्ठाग्रतःसरपुरःसराः' इत्यमरः. 'प्रष्ठोऽग्रगामिनि' पा. 8. 3. 92 (प्रतिष्ठते इति प्रष्ठो गौः। अग्रतो गच्छतीत्यर्थः। सि. कौ.). एताश्च—connect with ०भूमयः and भित्तयः. सततसन्निहिताः धूमायमानाः (giving out smoke) कोपाश्रयः यासाम् (*adj.* of ०भूमयः and ०भित्तयः). In cool retreats also fires are lighted which give out smoke. सुलभा असिधारातोयेन तृप्तिः यासु. Thirst is quenched in cool places by water. The bright sword-edge resembles water and is wel-

comed by these warriors. विकटाः (large) बाहवः एव वनच्छाया तया उपगूढाः—the retreats may be surrounded by the shade of trees. धीर...भूमयः cool places for the abode of courage. स्वायत्ताः = स्वाधीनाः. सिंहनाद means:—such warriors are at your service. धीरता dwells in comfortable (cool) lodgings the walls of which are the broad (panel-like) chests of warriors. यतः...भूयः whence (*i. e.* this being the case) what of the vile Gauḍa king ? So act that no one else will again behave thus (treacherously). सर्वो...कामुकानाम् seeking the confidence of the whole earth; or the words may mean 'lovers of the whole earth believing that it will be theirs'. Compare 3rd उच्छ्वास 'भो विद्याधरी-श्रद्धाकामुक'. ०विजि...श्वसितैः—the idea is:—kill these pretentious conquerors, so that their wives will weep and heave deep sighs. The sighs will fan them as chowries did before. रुधिरगन्धेन अन्धं गृध्रमण्डलं तेन आच्छादनं तैः. उच्छिन्धि...व्यसनानि remove their attachment to the shade of umbrellas (insignia of royalty) by the coverings made by the groups of vultures &c. Vultures hover over dead bodies and with their large wings appear like umbrellas. कदुष्णं (tepid) शोणितं उदकं इव तस्य स्वेदैः. कु + उष्ण = कदुष्ण; Vide. notes on कदर्थ p. 101 and 'कवं चोष्णे' पा. 6. 3. 107 (कवोष्णं कोष्णं कदुष्णम्। सि. कौ.). कुलक्ष्मीः एव कुलटा तस्याः कटाक्षैः चक्षूरागरोगाः (चक्षूरागाः एव रोगाः) तान्. This is a compound complicated by puns. The sinful sovereignty of other kings is compared to a harlot. A harlot casts glances by which people are enamoured. The wicked kings also are enamoured of कुलक्ष्मी. चक्षूराग (1) redness of the eye (due to some disease); (2) love as manifested by the exchange of glances. If a man is suffering from an eye disease, he is treated by the process of स्वेद (fomentation with tepid water). The idea briefly is:—kill rival kings and their tepid blood will come out and will extinguish their love for sovereignty obtained by unfair means (कुलक्ष्मी). For चक्षूराग, see उत्तरराम० V —'भूयसा जीवधर्म एष यद्रसमयी कस्यचित् कचित् प्रीतिः, यत्र लौकिकानामुपचार-स्तारामैत्रकं चक्षूराग इति'. ०शरैः शिरावेधः तैः. अकार्ये शौर्यमेव श्वयथुः. If a part is swollen, it has to be pierced with a lancet to let out foul matter. लोहनिगडः आपीडमाला इव तस्याः मलः (dark spot due to wearing iron chains) एव महौषधं तैः. पादपीठे (foot-stool) दोहदः (longing) तेन दुर्ललितः (wanton, fondled) पादः तस्य पट्टमान्द्यानि (sharp pains or stiffness). The idea is :—put iron fetters on the feet of kings that desire to rest their feet on foot-stools (which were attached to the throne of a king on which feudatories laid

their heads). If a person has feet stiffened by some disease like paralysis or epilepsy, iron rings are placed round them. तीक्ष्णानि आज्ञाक्षराणि (words of command) एव क्षाराः तेषां पातैः. ०कण्डूः is accu. plural. Itch was cured by the application of क्षारs (caustic). ०मरीचयः एव चन्दनचर्चा तया ललाटलेपाः तैः. अनमितानि स्तिमितानि (stiff) मस्तकानि तेषां स्तम्भविकाराः (rigidity) तान्. If the head became rigid, some लेप had to be applied to it. Make the kings bow their unbending heads at your feet, so that the rays of your bright nails, resembling sandal paste, will be a salve to their foreheads. करदानस्य (payment of tribute) सन्देशः (message, order) एव सन्दंशः (forceps). द्रविणदर्पेण उष्णायमाणाः दुःशीललीलाः एव शल्यानि. For taking out शल्य (the point of a dart), forceps are required. Kings did all sorts of wicked and wanton deeds owing to the warmth of wealth. Send a message to them levying tribute and their pride of wealth will be gone. ०पीठस्य दीधितयः एव प्रदीपिकाः (torches or lamps). शुष्कः (vain) सुभटाटोपः (pride of being a great warriar) तेन भ्रुकुटिबन्धः एव अन्धकारः. Darkness is removed by torches. Make the vain and frowning kings bend on your jewelled पादपीठ. चरणलङ्घनं (insulting with the feet, kicking) तेन लाघवं तेन गलितं शिरोगौरवं (weight in the head) तस्माद् आरोग्यं तैः. मिथ्याभिमान is compared to सन्निपात, for which see p. 80. Remove the false pride of kings by kicking them, so that they will not hold their head high. In सन्निपात, there is a feeling of heaviness in the head, which is removed by लङ्घन (fasting). म्रदय denominative verb from मृदु. ०ञ्जलिपु मुकुलितः (closed, folded) करसम्पुटः तस्य ऊष्मभिः. इष्वसनं (इषवः अस्यन्ते अनेन) धनुः तस्य गुणः (string) तेन किणः तस्य कार्कश्यानि (hardness). If the hands be always folded together, heat is produced in the cavity. A hard callosity may become soft by fomentation. देवभूयं गते having reached the state of being a god *i. e.* having gone to heaven. 'स्याद् ब्रह्मभूयं ब्रह्मत्वं ब्रह्मसायुज्यमित्यपि । देवभूयादिकं तद्वत्' इत्यमरः. नरेन्द्रे = प्रभाकरवर्धने. वृत्ते...प्रलये when this great Pralaya (calamity) has taken place. धरणी...शेषः you alone are left to support the world. शेष also means the serpent शेष that supports the earth on its hoods. See p. 19. अविद्यमानं शरणं यासाम्.' 'शरणं गृहरक्षित्रोः' इत्यमरः. शरत्सवितेव like the sun in autumn. क्ष्मापतीनां (1) of kings; (2) of mountains. ललाटन्तप—burning the forehead. पादः foot, ray. आयाहि...ताम्—become one whose feet have a variegated hue (black and white). There is another sense 'become कल्माषपाद'. King मित्रसह son of सुदास came to be called कल्माषपाद. The king killed a tiger

out of two. When killed it became a राक्षस. The other vowed revenge. The king performed a sacrifice at the end of which the राक्षस came disguised as वसिष्ठ and asked for a meal of flesh. Then the राक्षस assumed the form of a cook and served human flesh. The real वसिष्ठ came and knowing what was served cursed the king to be a cannibal. The king, knowing that he was innocent, took water to curse वसिष्ठ, when his queen मदयन्ती dissuaded him from cursing the sage. He threw the water taken for the curse on his own feet, which became spotted. See विष्णुपु० IV. 4; भागवत 9. 9. 20-25 and रामायण VII. 65 (where the king's name is वीर्यसह). रामायण I. 70 gives a different story. अभिनवा सेवादीक्षा तया दुःखं तेन सन्तप्ताः श्वासाः एव धूममण्डलानि तैः. दीक्षा means 'initiating a person into some rite or work.' The kings were to be subdued and made to attend upon हर्ष for the first time. Naturally they would heave hot sighs, which are compared to धूममण्डल. नखम्पचैः scorching the nails. 'मितनखे च' पा. 3. 2. 34 (मितंपचा ब्राह्मणी । नखंपचा यवागूः । सि. कौ.). The hot breaths of kings when they bowed at his feet would scorch his nails and the jewels in their crowns that moved when they bowed would emit rays resembling the mellow light of morn (बालातप). सहजं ब्राह्मण्यमार्दवं तेन सुकुमारं मनः यस्य. चण्डेन चापवनानां अटनिः (the notched extremity of a bow) तस्याः टाङ्कारनादेन निर्मदीकृताः दिग्गजाः येन (*adj.* of राज्यन्यकम्)—(the क्षत्रिय race) that had deprived the quarter elephants of their intoxication by the terrible twanging of the extremities of the forest of (*i. e.* group of) bows. The idea is that the क्षत्रियs had subdued the whole earth. गुञ्जत् ज्यानां जालं तेन जनितः जगतः ज्वरः येन (*adj.* of राजन्यकम्). उद्यतम् making an (united) effort. कृत्ताः वंशाः यस्य the families of which were cut off (by परशुराम). वंशs (bamboos) also are cut off, produce a sound and their thickets are burnt. Or कृत्तवंशं (कृत्ताः वंशाः यथा स्युः) may be taken as an adverb modifying उत्खातवान्. कृतवंशं (कृताः संस्कृताः वंशाः यस्य) is not a good reading. राजन्यकम्—the race of क्षत्रियs. 'अथ राजकम् । राज्यन्यकं च नृपतिक्षत्रियाणां गणे क्रमात् ॥' इत्यमरः. नैसर्गिकेण कायकार्कश्येन कुलिशायमानं मानसं यस्य whose mind acts like the thunder-bolt on account of the natural hardness of his body. मूर्धन्यः foremost (मूर्धनि भवः). ०ध्वस्तये for the destruction &c. जीवितानां सङ्कलने आकुलः कालः यमः तस्य अकाण्डे यात्रा तस्याः चिह्नध्वजं—(bow) which is the banner indicating the unexpected expedition of Yama eager to gather lives. The idea is :—your bow will

do terrific carnage among your foes. A ध्वज is carried in front of an army. Harsha has to resolve on fighting all of a sudden. अरातिः शत्रुः तस्य रक्तमेव चन्दनचर्चा तया शिशिरोपचारः (cooling treatment) तमन्तरेण (without that). दुःखमेव दाहज्वरः. In दाहज्वर sandal paste is applied. Blood resembles रक्तचन्दनचर्चा. निकारेण (insult) सन्तापः तस्य शान्तिः तस्याः उपायानां परिक्षये—when no other means to allay the heat of insult could be found. रिपुरुधिरं एव अमृतं. For the reference, see above p. 139. पवनात्मजेन=भीमेन. अमन्दरोपायम् (न विद्यते मन्दरः उपायः यत्र)—for being able to drink अमृत, the gods required the mountain मन्दर; see p. 42. But भीम obtained रुधिरामृत without मन्दर. हिडिम्बा was a राक्षसी, wife of भीम. भीम drank the blood of दुःशासन with zest, as if it had first been touched by *the lips of his wife* हिडिम्बा. Being a राक्षसी, she is appropriately mentioned in connection with blood. See आदिपर्व 155 for the union of हिडिम्बा and भीम. As to the extirpation of the क्षत्रियs by परशुराम, see above p. 38. 'त्रिःसप्तकृत्वः पृथिवीं कृत्वा निःक्षत्रियां प्रभुः । समन्तपञ्चके पञ्च चकार रुधिरह्रदान् ॥ स तेपु तर्पयामास भृगून् भृगुकुलोद्वहः ।' वनपर्व 117. 9–10; see also आदिपर्व 2. 3–5. जामदग्न्येन—परशुरामेण. शाम्यन् ०सञ्ज्वरः (मन्युः क्रोधः एव शिखी तस्य शिखानां ज्वालानां सञ्ज्वरः) तस्मिन् सुखायमानेपु स्पर्शशीतलेपु च &c. क्षत्रियाणां क्षतजं रुधिरं तस्य ह्रदेपु (lakes).

P. 47 l. 19—**P. 48** l. 13. देवस्तु…भुवनस्य. मान्येन refers to सिंहनाद. इतरथा—even otherwise *i. e.* even if this treachery of the Gauḍa king had not kindled my wrath. मे goes with भुजस्य. गृहीत…भुंजस्य. दायमादत्ते दायादः—one who shares in the ancestral estate. The idea is:—my arm does not like the idea of sharing the burden of the earth with शेष. It wants the whole to itself. गच्छति qualifies ग्रहग्रणे. The idea is:—When the stars go up (reach the zenith), my brow wants to check their rise (*i. e.* I am so ambitious as to crave not only the control of this earth but also of heavenly bodies). Explain the following similarly. अनमत्सु…कचग्रहम्—one who does not bend may be made to bend by seizing his hair. दुर्विदग्ध conceited. चामराणि—I wish to make the rays of the sun my chowrie-bearers. Chowries are held in the hand (कर, also ray). राज…रुषा As I resent the title 'king' (applied to the lion). The lion is called मृगराज. I cannot bear that anyone else should bear the title of king in this world. Compare for the idea 'नूनं तेषामभ्यसूयापरोऽभूद्वीर्योदग्रे राजशब्दे मृगेपु' रघु० 9. 64. स्व…गृहीतानाम् (*adj.* of दिशाम्) that have been seized (occupied) at their sweet will by the self-willed (uncontrolled) लोकपालs. For लोकपालs, see

above p. 137. The author seems to have used the word लोकपाल in the sense of दिक्पाल, but the two are slightly different, as will be seen from pp. 25, 137. आक्षेपादेशाय for giving the order of snatching them (quarters) away (from their hands). दुर्जातं—calamity. 'दुर्जातं व्यसने क्लीबेऽसम्यग्जातेऽन्यलिङ्गकम्' मेदिनी. The construction is इतरथा हि मे...मुजस्य...किं पुनरीदृशे...जाते. Put a vertical line after जाते. हृदय...शल्ये who is a painful thorn in my heart. मुसल्ये—मुसलेन वध्यः—deserving to be pounded with a pestle. The word is formed on the analogy of विष्य (विषेण वध्यः according to पा. 4. 4. 91 which is a very long सूत्र). पोटा—Hermaphrodite 'पोटा स्त्रीपुंसलक्षणा.' प्रतिकारशून्यम् (adverb) helplessly. शुष्कः अधरपुटः यस्य (with हर्ष) whose lips are dry (through the fever of grief). With पोटा, the word cannot be explained for reasons of propriety. अधरं स्त्रीयोनिः. अकृतं रिपुबलस्य अबलानां (wives) विलोललोचनेषु उदकं (tears) एव दुर्दिनं येन. He says he cannot offer water to his deceased brother with ordinary water, but will do so with the tears &c. Supply कुतः before अदृष्ट°. धूम causes tears. शपामि...स्पर्शेन—the thing with which an oath is taken is put in the instrumental. परिगणितैः counted *i. e.* limited. सकलचापानां चापलेन (quickness, fickleness) दुर्ललिताः (naughty, spoilt) नरपतयः तेषां चरणेषु रणरणायमानाः (resounding) निगडाः यस्याम्. The kings of the earth are quick archers. Those who are fickle are spoilt. तनूनपाति=अग्नौ. पीतं सर्पिः घृतं येन—fed with ghee. पतङ्गः a moth flies against the flame of a lamp. महा...कृतम् the great minister for peace and war. सन्धिश्च विग्रहश्च तयोः अधिकृतः. महांश्चासौ °कृतश्च. This officer is often spoken of as महासान्धिविग्रहिक (see I. A. Vol. 15 p. 304; E. I. Vol. III. p. 267, 270). Compare C. I. Vol. III. p. 35 'अन्वयप्राप्तसाचिव्यः व्यापृतसन्धिविग्रहः'. अन्तिके तिष्ठतीति °स्थः. आ is a कर्मप्रवचनीय governing a noun in the ablative and means 'up to'. चारणः—a heavenly chorister, a semi-divine being. त्रिकूटकटके (capital) कुट्टाकटङ्कैः लिखितः काकुत्स्थेन (रामेण) लङ्कालुण्ठनव्यतिकरः यस्मिन्—where the incident of the devastation of लङ्का by Rāma was engraven with cutting axes on the capital situated on त्रिकूट. त्रिकूट was a hill on which the capital of रावण was situated. 'स सागरमनाधृष्यमतिक्रम्य महाबलः । त्रिकूटस्य तटे लङ्कां स्थितः स्वस्थो ददर्श ह ॥' अरण्यकाण्ड 2. 1. कुट्टाक *adj.* that cuts. सुवेल is a mountain identical with त्रिकूट according to हेमचन्द्र. See also अनर्घराघव VI. 17. वरुण is the lord of the ocean and of the West. °परिमलैः सुगन्धयः पाषाणाः तैः वासितं गुहागृहं यस्मिन्. गुह्यकs are semi-divine beings that are the at-

tendants of कुबेर and guardians of his treasures. The unguents they employ perfume the caves where they dwell. गन्धमादनः name of a mountain to the east of मेरु famous for its fragrant forests. There भीम had gone to bring सौगन्धिकपुष्प for द्रौपदी. See वनपर्व 152 ff. सज्जी...ग्रहणाय वा—In this and the following clauses he offers them a choice between submitting to him and offering battle. गृह्यन्तां...चामराणि वा either seize the quarters or chowries *i. e.* either be my chowrie-bearers or hold fast by your kingdoms and fight. गृह्यन्तां दिशः may also mean 'run away, fly from your kingdoms'. नमन्तु धनूंषि—bows are bent in discharging arrows. कर्णपूरः an ear-ornament. कर्ण... मौर्व्यः either honour my commands (by listening to them) or draw the strings (मौर्वी) of your bows to the ear (in discharging arrows). शेख...शिरस्त्राणि turn the dust of my feet into chaplets or don the helmet. शेखरः a chaplet worn on the head. घटन्तां करि...बन्धाः arrange the arrays (घटा) of elephants. समा...यष्टयः either take hold of canes or lances. Canes were held by chamberlains or doorkeepers. मच्चरणनखेषु &c. He asks them either to bow at his feet, on the bright nails of which they will be reflected or to take bright swords. परा...मिति because I am come. This gives the reason why the kings should make a choice. निवृत्तिः cessation, rest. सकल...मयः consisting of the jewels in the crowns &c. *i. e.* all kings must bow at my feet. A person maimed has to apply a लेप to his feet. स्वस्थवत् like one who is at ease (as if nothing had happened). श्रुता प्रतिज्ञा येन. शाम्यन् ऊष्मा यस्य (*adj.* of दिवसः). The idea is:—the day passed away together with its heat. The poet says that it was not the heat that faded away from the day of the worlds, but it was the pride that faded (at hearing the terrible प्रतिज्ञा of हर्ष).

P. 48 l. 14—P. 49 l. 4 ततश्च...मिच्छामीति. Read अहिमभासि, for अहिम. अहिमा भाः यस्य. निजा०—The setting of the sun is represented as due to the fear of the sun that the angered हर्ष may deprive him also of his sovereignty, just as he vowed that he would do in the case of the kings of the earth. निगूढाः शिलीमुखानां भ्रमराणां आलापाः येषु. The red lotuses closed their petals at sunset and the humming of bees was heard no more. The poet fancies that they did so through fear. One who is afraid remains silent and contracts himself (or hides). शिलीमुख also means 'arrow'. (निगूढः शिलीमुखानां आलापः twang येषु). Further a picturesque effect is produced by the words

सुख and आलाप and by reading इपुत्रासात्. समुपसंहृतः निजपक्षाणां (wings) विक्षेपः (tossing, movement) यैः ते ०क्षेपाः, ०क्षेपाश्च ते निश्चलाश्च. The birds lay in their nests and did not flap their wings. पक्ष also means 'side, partisans.' The suggested meaning is:—When the excitement of the partisans had died away and hence they were motionless. भुवनव्यापिनीम् (1) that spread over the whole world (with सन्ध्या); (2) that embraced or applied to the whole world (with प्रतिज्ञा). ०दिक्पालैः दीयमानानि अभ्रंलिहानि लोहप्राकारवलयानि यासु. Pitchy darkness began to envelope the sky and the quarters. Darkness is fancied to be iron ramparts (प्राकारः) touching the sky erected by दिक्पालs afraid of losing their position (as दिक्पालs) at the hands of हर्ष. प्रदोपास्थाने in the evening assembly. नमन् नृपलोकः तस्य लोलानि अंशुकानि तेषां पवनेन कम्पिताः शिखाः (flames) येषाम्. The lamps flickered owing to the wind set in motion by the upper garments of the kings when they bowed before departing. The poet says that the flickering was as if the bowing of lamps. उत्तानः stretched out, lying on the back. दीपः द्वितीयः यस्य He had no companion except the lamp. अभि...सरः जग्राह as an attendant (or servant) finding a proper opportunity wins (the mind of his master). 'अनुप्लवः सहायश्चानुचरोऽभिसरः समाः' इत्यमरः. C and T render 'finding its opportunity like a brigand.' तरसा (instru. of तरस् *n.*) quickly. उपर्यु...श्वासाः one after another his sighs went forth as if searching for his brother's life. धवलां...प्लवेन his bright tears resembled the hem of a white garment. परिणामः result, end. ०सङ्घातवत् or ०सङ्घातैः कर्कशः कायबन्धः यस्य (with तातात् and अचलात् respectively). इयं सा प्रीतिः this is my love for my brother (the idea intended to be conveyed being that he had no real love for his brother). अनुवृत्तिः acting according to, obedience. बालिशो...वितम् who even if a child (or fool) would think it possible that I would continue to live even after the death of my honoured brother? ऐक्यम् Unity of hearts or thoughts. पृथक्कृतः separated. दग्धरोषेण अन्तरिता शुक् यस्य (*adj.* of मया) whose grief was intercepted (obscured) by accursed wrath (against the गौड king). गतघृणेन निर्दयेन. लूता...छिदुराः as brittle (easy to cut) as the webs of the spider (लूता). तन्तुच्छटा = तन्तुजालम्. तुच्छाः worthless. लोक...बान्धवता ties of kindred rest solely upon the conventions of the world. He means:—kinship is no reality, but is a mere conventional bond. लोकयात्रा एव ०मात्रं निबन्धनं (support) यस्याः. परस्परप्रीतिबन्धेन निर्वृतं (blessed) हृदयं यस्य. विघटिते—being separated. चन्द्र...गुणाः—the

idea is:—while राज्य॰ was alive his qualities delighted the world like the moon, but when he passed away, the same qualities burn the world, as if through contact with the funeral fire. लग्नः चिताग्निः येषां (*adj.* of गुणाः). पर्यदेवत he bewailed. अशेष...कृतम् commander of the whole elephant host. स्कन्दगुप्त is probably the same स्कन्दगुप्त that is mentioned as a great officer of Harsha in the Madhuban inscription (E. I. VII. p. 155). *Vide* Introduction.

P. 49 l. 5—P. 50 l. 3 अथ ... करोत्. The principal sentence is अथ...हूयमानः स्वमन्दिरात्...स्कन्दगुप्तो विवेश राजकुलम्. अप्रति...रेणुः who did not wait for his own elephant. करेणुः an elephant in general, or a female elephant. के मूर्ध्नि रेणुरस्य or अस्याः. प्रणमतः...दिशम् bowing (to him) on every side. दिशि दिशि प्रति॰ (अव्ययी॰). वर...पृच्छन् questioning as to the night's news concerning the *best* elephants. पृच्छन् governs two accusatives इभभिषग्वरान् and ॰वार्ताः. उच्छ्रित॰—The instrumentals in this and the following clauses are to be connected with क्रियमाणकोलाहलः (l. 19), which qualifies स्कन्दगुप्तः below. Various groups belonging to the camp raised noises about him. उच्छ्रितं शिखिपिच्छैः लाञ्छितं वंशलतावनगहनं तेन गृहीतः दिगायामः यैः that measured the expanse of the sky with tall thickets of bamboos that were decked with peacock's feathers. In the विन्ध्य forest grow high bamboos on which sit peacocks. The elephant-riders had tall bamboos in their hands on which were hung peacock's feathers. वारण...गतैः that had come to undertake the encounter for capturing elephants (or the encounter for securing elephants that had got loose). C and T translate 'come for the purpose of bursting the animals' fastenings.' This is not clear. The com. read अनायत्त॰ and explains 'अनायत्ता हस्तिपार्श्वरक्षिणः'. C and T translate 'throngs of unemployed persons'. We take अना॰ as an *adj.* of ॰गणैः. अनायत्तानि मण्डलानि येषाम् whose groups were not restrained (*i. e.* that did not run in proper order). 'आधोरणाः हस्तिपका हस्त्यारोहा निषादिनः' अमरः. नवः ग्रहः येषां ते ॰ग्रहाः गजपतयः elephants recently caught. आत्मीय...वेदयद्भिः that reported the advent of rut in the elephants entrusted to them. ॰डिण्डि...यद्भिः that made a request that a drum be mounted (on the elephants in their charge). प्रमादेन पतितः अपराधः तेन अपहृतः द्विरदः तस्मात् दुःखं तेन धृतं दीर्घश्मश्रु यैः that had a long beard due to the grief caused by their being deprived of an elephant because they were guilty of an offence committed through carelessness. अभि...सृतैः that had recently

come (for being engaged as servants). कर्पटिभिः that were clothed in rags (because they had not yet been engaged). गणिका—'गजानां प्रतिलोभनार्था हस्तिनी' com. चिरात् लब्धं अन्तरं यैः that found an opportunity (to speak to स्कन्दगुप्त) after a long time. उच्छ्रितौ (uplifted) करौ येषाम्. Remove the comma after ०करैः. कर्मण्य...कुलैः busy in enumerating the female elephants that were clever in that act (in decoying wild elephants). कर्मणि साधुः कर्मण्यः. उल्लासितानि (tossed) पल्लवचिह्नानि यैः. Being foresters, it is but proper that their badges should be पल्लवs. Remove the comma after ०पङ्क्तिभिश्च. निष्पादितः (secured) नवग्रहाणां नागानां (गजानां) निवहः &c. उत्तम्भितं (raised up) तुङ्गं तोत्रवनं यैः. तोत्रम् (from तुद्) a goad. महामात्राः (महती मात्रा परिच्छदः येषाम्) प्रधानहस्त्यारोहाः (chiefs of elephant riders). तेषां पेटकैः समूहैः. प्रकटितं करिकर्मणे चर्मपुटं यैः. Figures of elephants made of leather were used for training elephants to fight. अभि...वृन्दैः by crowds of messengers sent by the keepers of elephant forests for conveying the news of the movements of fresh herds of elephants. प्रति...कूटैः that examined at each moment the heaps of fodder for elephants. Remove the comma after वृन्दैः. Being men from the forest, they were naturally led to examine every mouthful that they saw elephants eating before them. कट...वेदयमानैः that reported about the gleaning of corn (for elephants) in villages, towns and marts (निगमः). कटानां सस्यानां ओषधीनामिति यावत् हस्तेन भङ्गः छेदनम्. Three things combined to give an air of command to स्कन्दगुप्त even when he was indifferent (he did not intend to issue any order). ०सम्भृतेन added to, increased. महा...ष्कारेण by the appearance (outward signs *i. e.* dress &c.) of the high position he held. अव...भोगेन by the great majesty (of his form). अवष्टम्भस्य आभोगः (expanse). असंख्य...सम्पादनाय—C and T translate 'to provide a limitless supply of shells for elephants' ears.' We do not know what shells had to do with elephants' ears. असंख्यकरिणां कर्णाः शङ्खाश्च (parts between the tusks) तेषां सम्पत् (beauty) तस्याः सम्पादनाय. Conchshells are found on the sea-shore. So he as if ordered the seas to supply शङ्ख (*i. e.* beautiful temples to the elephants). कर्ण also means 'the rudder of a ship'. For the meanings of शङ्ख see p. 42. शृङ्गार...संग्रहाय for making a store of the unguents (अङ्गरागः), *viz.* red-chalk (गैरिकपङ्कः), for making marks (on the elephant's forehead). 'शृङ्गारः सुरते नाट्यरसे च गजमण्डने' मेदिनी. दिग्ग...हरैः Depriving the elephant (ऐरावत) of Indra of his authority as a दिग्गज over the

quarters. स्कन्दगुप्त wielded power over the quarters with his elephants and so deprived even ऐरावत of his अधिकार, though ऐ० was patronised by the powerful इन्द्र. अपहरन् governs two accusatives, ०कारं and ऐरावतम्. C and T tranlsate 'to deprive Indra of his Airâvata's charge over the sky elephants.' This is not correct. It was *not* Indra that was deprived. For the meanings of हरि, see p. 40. हरपदभारेण नमितः कैलासगिरिः तद्वत् गुरुभिः (heavy). गुरुभार० heavy weight. गति...लम्बस्य—As he walked about, his arms moved to and fro and reached his knees. Arms reaching the knees indicated sovereignty or great position. 'करिकरसदृशौ वृत्तावाजान्ववलम्बनौ समौ पीनौ। बाहू पृथिवीशानाम्' बृहत्संहिता 67. 35. आलान...मालाम् a row of *stone pillars for tying elephants.* ई...लम्बेन slightly raised and *pendulous.* कवलेने...लोभयन्—the idea is:—a female elephant is *allured* by the sight of a mouthful of fresh sprays that are high up hanging from a tree. His lip was red and resembled tender leaves and so allured the करेणुका, *viz.* श्री (glory or prosperity). His lip was such as indicated the high position he had attained. The whole of chap. 67 of the बृहत्संहिता gives the सामुद्रिकलक्षणs of men. निज...दधानः having a straight (bamboo-like) nose as long as his master's pedigree. This is rather a strange simile. A long nose indicated beauty and prosperity 'दीर्घया तु सौभाग्यम्' बृहत्संहिता 67. 61. स्निग्ध glossy (with eyes); oily, sticky (with क्षीरोद). पिब...यामम् he as if drank the expanse of the quarters with the expanse of his two eyes. पीतः क्षीरोदः (क्षीरसागरः) येन. विकटं विपुलं च अलिकं (forehead) यस्य. He had a forehead that was broader than the slopes of Meru. There is a further suggestion. As मेरु is a mountain of gold, his forehead also was gold-coloured (fair). सतत...वशादिव—His hair was long, dark and soft like tendrils. The poet fancies that this was due to its growing under the shade of an umbrella (which was the sign of his authority). भङ्गुर curling. कुन्तलाः (tresses) एव बालवल्लरी तस्याः वेल्लितं (tossing) तेन विलासिना. बर्बरक (also written वर्वर or—क) means curly hair. A young creeper also may be long, green, soft and curling. लुन...करान्—His hair deprived by its darkness the rays of the sun of their light. लुप्तः आलोकः येषाम्. अरिपक्षस्य परिक्षयेण परित्यक्तं कार्मुककर्म येन सः. ०दिगन्तेषु श्रूयमाणः गुरुः गुणध्वनिः यस्य. If he had given up archery, how can the twang of his bowstring (गुण) be heard? This विरोध is removed by taking गुण in the sense of 'virtue.' आत्मस्थं (under his control) सकल-

मत्तमातङ्गसाधनं यस्य. मदेन (1) by ichor; (2) by pride. भूति...मयः—though full of भूति (ashes), he was yet full of oili-ness. Ashes can never contain oil. So we must explain 'though full of prosperity, yet possessing a sweet manner'. पार्थिवो...मयः though made up of earthy substance, yet produced from गुण. पृथ्वी is a द्रव्य according to the न्यायवैशेषिक system. What is made of द्रव्य cannot at the same time be an effect of गुण (the 2nd पदार्थ of the above system). The विरोध is got over by translating 'though he was in rank a king, yet he was full of good qualities.' The com. says 'गुणास्तन्तवोऽपि। नहि घटः पटो भवतीति विरोधः' (*i. e.* पार्थिव means a घट and गुणमय a पट). This is another way of putting forward the विरोध, but is not so striking as the one we give. दानव...स्थितः standing at the head of the generous. दानवत् also means 'full of rut' and qualifies 'करिणाम्'. स्कन्दगुप्त was superintendent (उपरिस्थितः) of elephants. भृत्य...द्वहन्—the idea is:—though he was a servant, he had never borne any humiliation, just as if he were the master (or king). भर्तृ (1) master; (2) husband. अनन्यगम्याम् (1) not to be reached by anyone else (with प्रसादभूमि); (2) not approachable by anyone else (with कुलाङ्गना). विदग्ध learned. अभृत...भजताम् an unpaid servant of those that resorted to him (for protection). उभय...तलं he rested both his hands on the earth and touched it with his head.

P. 50 l. 4—**P. 51** l. 20 उपविष्टं...निर्जगाम. Read नाति°. अस...तस्य of what I desire to do. प्र...गतानि gone out to the pastures (प्रचारः). भर्तृभक्तेः from devotion to my master. पुष्प...जनस्य (worthy) of the race sprung from पुष्प°. आभिजात्यम् (अभिजातस्य भावः) nobility of birth. उपक्रान्तम् undertaken, begun. काकोदरः अभिधानं यस्य called a snake. 'काकोदरः फणी' इत्यमरः. (काकस्येव उदरं यस्य). निकारम् insult, injury. उदन्तः 'वार्ताप्रवृत्तिर्वृत्तान्त उदन्तः स्यात्' इत्यमरः. विषयः a district. From the inscriptions we shall find that विषय is a portion of राष्ट्र. आकाराः features. व्याहारः speech. व्यवहारः dealings, pursuit. प्र...देवः your Majesty has heard everyday many stories about the disasters due to the fault of carelessness. 'अभिषङ्गः पराभवे' इत्यमरः. श्रुताः बह्व्यः वार्ताः येन. यथा—the following passage contains numerous interesting stories of love and intrigue. They appear to have a historical basis; many of them occur in the अर्थशास्त्र of कौटिल्य; a few in the कामन्दकीयनीतिसार and in the बृहत्संहिता. नागकुले जन्म यस्य. सारिकया श्रावितः मन्त्रः यस्य—whose line of policy was published (to the world) by a सारिका bird. पद्मावती—What particular city is meant, we cannot say.

The scene of the मालतीमाधव is laid in पद्मावती, which seems to have been in Malva. As to the secrecy to be observed in the case of मन्त्र, see above p. 37. The Com. says 'नागसेननामा...राजा मन्त्रिणमर्थराज्यहरमपाकर्तुं शारिकासमक्षं मन्त्रमकरोत्। स चापि मन्त्री शारिकामुखाद्विज्ञाय विस्रम्भपूर्वकं तं दण्डेनावधीत्'. शुकात् श्रुतं रहस्यं यस्य. श्रावस्त्याम्—श्रावस्ती was a famous city in the ancient kingdom of अयोध्या north of the Ganges, identified with the ruins at Sahet-Mahet. स्वप्नायमानस्य speaking in a dream. चूडामणौ लग्नं लेखप्रतिबिम्बं तस्मिन् वाचितानि अक्षराणि यया. What the king had written was reflected in his crest jewel, which the chowrie-bearer standing by his side read. यमतां ययौ became यम *i. e.* caused his death. यवनेश्वर—A Yavana king. The word यवन primarily meant the Greeks, but was subsequently applied to any non-Indian people. लोभबहुलं full of greed. बहुलनिशि on a night of कृष्णपक्ष. निधानम् a treasure. उत्खा...थिनी pounding with drawn swords. माथुरम् of मथुरा (on the Jumna). माया...र्गताः issuing from the body of a sham elephant. वत्सपति king of the वत्स country. न्ययंसिषुः—*Aorist* of यम् with नि—imprisoned. उदयन, king of वत्स, the capital of which was कौशाम्बी (modern Kosam about 30 miles above Allahabad) is a famous king in ancient legendary lore. चण्डमहासेन, king of उज्जयिनी, wanted to conquer him. उदयन was fond of catching elephants. So चण्डमहासेन prepared a wooden elephant, had warriors concealed in it and placed it in the विन्ध्य forest. उदयन was captured and brought to उज्जयिनी, but spared at the request of the citizens. उदयन taught music to वासवदत्ता, daughter of चण्ड०, and after several adventures escaped with her from prison and married her. See for a full account बृहत्कथामञ्जरी II. 2. कालिदास refers to it in the मेघदूत 'प्रद्योतस्य प्रियदुहितरं वत्सराजोऽत्र जह्रे'. अतिदयितं लास्यं यस्य. For लास्य, see p. 28. शैलूषः an actor, 'शैलालिनस्तु शैलूषा जायाजीवाः कृशाश्विनः। भरता इत्यपि नटाः' अमरः ('शिलूषस्य ऋषेरपत्यं शैलूषः' क्षीर०). The Com. says: 'सुमित्रो राजा...स्त्रीजनपरिवारे इव नटजने विस्रब्धो मित्रदेवेन नटत्वमाश्रित्य हतः। स च योगचूर्णावचूर्णितस्तिरोहितो बभूवेति। अतो व्यसनिभिः अकृतलोकविश्वसिभिर्न भाव्यमित्युक्तम्'. प्रियाणि तन्त्रीवाद्यानि (stringed instruments, lutes) यस्य. अलाबूः (gourd) वीणा च तयोः अभ्यन्तरे सुषिरं (cavity) तस्मिन् निहिताः निशिताः तरवारयः (swords) यैः. गान्धर्व...छद्मानः who had disguised themselves as students of music. गान्धर्वम्—the art of the गन्धर्वs *i. e.* music. अश्मक is the name of the country about the Ajanta caves. See J. B. B. R. A. S. Vol. VII p. 62. प्रज्ञादुर्बलम् weak in intelligence, foolish. बल...सैन्यः who dis-

played his whole army on the pretext of showing his power (to his master). मौर्यम् of the famous Maurya dynasty of Magadha, to which the great चंद्रगुप्त and अशोक belonged. In this case we are on firmer ground. According to the Purāṇas, बृहद्रथ was the last of the Mauryas. पुष्यमित्र was the founder of the S'unga dynasty. The महाभाष्य also refers to him as a contemporary (Kielhorn's ed. Vol. II pp. 34 and 123). See the विष्णुपु० IV. 24 and भागवतपु. XII. 1. for the S'ungas, where numerous dynasties of kings are mentioned. आश्च...ली being curious to know or see marvels. चण्डीपतिः seems to be the name of some king; or means 'king of चण्डी.' दण्डे उपनतः यवनः तेन निर्मितेन prepared by a यवन that had been imprisoned or that had approached for punishment. The idea seems to be that चण्डीपति had taken some यवन as captive who prepared an aerial car moving by some machinery. C and T translate 'by a यवन condemned to death' and connect काकवर्णः with अनीयत in this sentence. काकवर्णः शैशुनारिः—we must read शैशुनागिः with three MSS. of B. The विष्णुपु० (IV. 24) mentions a शैशुनागवंश of ten kings, the founder of which was शिशुनाग and the second of whom was काकवर्ण. शुङ्गम् belonging to the शुङ्ग dynasty. The name of the last शुङ्ग king was देवभूति according to the विष्णुपु०. वसुदेवः—he was the founder of the कण्व dynasty. देवीव्यञ्जनया disguised as his queen. असु...सनिनं (*adj.* of मागधं) who was very fond of mines (of treasure). The word असुरविवर is used very frequently by बाण. It is not easy to give the exact sense. In the 3rd उच्छ्वास we have 'यः...असुरविवरमिति वार्तिकैः (अगृह्यत)'; on p. 7 (text, 4th उच्छ्वास) we have 'असुरविवराणीवापावृतानि'; 'लब्धासुरविवरप्रवेशपिशाचेन' कादम्बरी (p. 227 of P.). One of the companions of Bâṇa's youth was 'असुरविवरव्यसनी'. We think that असुरविवर was a term applied to mines worked up in bygone days. They were believed to have been the work of असुरs and to lead to the treasures of Pātāla in hopes of reaching which many people might have endangered their lives. The Com. remarks "वार्तिकछद्मभिः 'अहिविवरं साधितं तपसास्माभिः' इत्युक्त्वा मागधो गुहाद्वारप्रतिद्वारैर्बद्धोऽभूत्". सुरुङ्गा or सुरङ्गा—a subterranean passage or tunnel. In the passage many women had been placed, whose jingling anklets allured the king onwards. मागधम् king of मगध, modern Bihar. 'गोधनः सूर्याख्यः पर्वतः' Com. The ब्रह्मपुराण mentions a mountain गोधन (27. 22). मेकल is that mountain from which the नर्मदा springs. महाकालमहे in the festival of महाकाल. महाकाल is a form of शिव. There is a celebrated shrine of महाकाल at उज्जयिनी. 'मह उद्धव

उत्सवः' अमरः. महा...वातूलम् whose head was turned by his belief in (the efficacy of) the sale of human flesh. For महामांस, see above p. 72. जघ...द्योतस्य the younger brother of प्रद्योत. रसायनरसे अभिनिवेशः अस्य ०वेशिनः (*adj*. of गणपतेः). That had set his heart upon the elixir of life. It was believed that mercury if properly treated would make men immortal. वैद्यव्यञ्जनाः persons professing to be doctors. सुबहुपुरुषान्तरैः प्रकाशिताः औषधगुणाः यैः that had advertised the virtues of their medicines through various people. विदेह was a country that comprised a part of modern Nepal, the district of Tirhut and Champaran. राजयक्ष्मन् *m.* consumption. ०भासिनः (*adj*. of भद्रसेनस्य). महा...भाक् who secretly found access into the wall of the chief queen's apartment. कालिङ्ग king of कलिङ्ग, which was a country between the mouths of the Godāvarī and the Mahānadī. तूलिका—a mattress filled with cotton. दध्रस्य—दध्र is the name of the king. करूप—seems to be a country near Jubbulpore. It is closely connected with Chedi. For this and the preceding, see काम० VII. 51. 'देवीगृहगतं भ्राता भद्रसेनममारयत् । मातुः शय्यान्तरालीनः कारूपं चौरसः सुतः ॥'. उत्सारके रुचिः (liking) यस्य. 'दण्डी दौवारिको वेत्री उत्सारकश्च' क्षीर०. चकोरनाथः king of चकोर. चकोर is the name of a mountain in the Purāṇas. गण्डकः a rhinoceros. उद्दण्डं high-stemmed. नड्वलं abounding in reeds. नलवन forest of reeds. चम्पा was the capital of अङ्ग or north Bengal. चमूं चरन्तीति ०चराः भटाः. चामुण्डी seems to have been the name of a city. वन्दि...परम् who was absorbed in his fondness for bards. परप्रयुक्ताः employed by his enemy. ०मुखरं मुखं येषाम्. मङ्खाः bards. कामि...गुप्तः concealing his identity by the dress of a woman. अशातयत्—from the causal of शद्. 'चन्द्रगुप्तभ्रातृजायां ध्रुवदेवीं प्रार्थयमानश्चन्द्रगुप्तेन ध्रुवदेवीवेषधारिणा स्त्रीवेषजनपरिवृतेन रहसि व्यापादितः' Com. शकपति—the S'akes are identified with the Scythian hordes that invaded India before the beginning of the Christian era. मधुमोदितम् exhilarated with wine. मधुरकं = विषम्. Compare for the story काम० VII. 52. व्याज...दर्पा who pretended to be in a passion of love. क्षुरधारा पर्यन्ते यस्य that had the edge of a razor. परन्तप who subdued others. जारूथ—was the name of the king. Supply जघान here and in the following clauses. विषचूर्णेन चुम्बितः मकरन्दः यस्य. सौह्य—king of सुह्म, Western Bengal, the capital of which was ताम्रलिप्त. योगपरागः magic powder. वैरन्त्यं king of वैरन्ती or विरन्ती. In the whole of this passage the names are corrupt and there is no agreement between the MSS on the one hand and the authorities we have quoted. Some MSS read वैरन्त्या. वृष्णिम्—belonging to the वृष्णिs, a यादव clan. विदूरथम्—

'शस्त्रेण वेणीविनिगूहितेन विदूरथं स्वा महिषी जघान। विषप्रदिग्धेन च नूपुरेण देवी विरक्ता किल काशिराजम् ॥' बृहत्संहिता 78. 1; see काम० VII. 54. सौवीर— seems to have been a country west of Mount Abu. अदृश्या...वदना who smeared the inside of her mouth with an invisible antidote. ०पायनेन by making him drink &c. Note the following from the अर्थशास्त्र of कौटिल्य 'देवीगृहे हि लीनो भ्राता भद्रसेनं जघान। मातुश्शयान्तर्गतश्च पुत्रः कारूशम्। लाजान्मधुनेति विषेण पर्यस्य देवी काशिराजम्। विषदिग्धेन नूपुरेण वैरन्त्यं मेखलामणिना सौवीरं जालूथमादर्शेन वेण्यागूढं शस्त्रं कृत्वा देवी विदूरथं जघान।' (p. 41).

P. 51 l. 21—**P. 52** l. 12 देवोऽपि...वात्येति. राज्यस्थितीः— establishment of good order in his state; or, all the usual duties of a king. प्रतिसामन्तानां rival chiefs. उदवसितेषु = गृहेषु. उपलिङ्गानि portents. अविप्रकृष्टाः not far, approaching. चटुलाः moving about, restless. कृष्ण...श्रेणयः rows of black antelopes. The spotted antelopes resembled the dark glances of यमदूत्s. See about the running of deer, p. 70 above. If we read प्रविष्ट० then the meaning is 'the glances of यमदूत that had entered (the chiefs' palaces)'. प्रचलि...प्रतिमाः resembling the jingling of the anklets of लक्ष्मी that had started away (in order to leave them). मधुसरघा honey bees. जह्रादिरे *perfect* of ह्लाद् 1 A to sound. चिरम् for अजिरे is not a good reading. विवृतात् विकृतात् वदनविवरात् विसृतः वह्निविसरः यासाम् from whose wide-open and terrible mouths spread flames of fire. The reading 'उपशिबिरं शवार्थं' would mean 'near the royal camp for corpses'. For howling jackals, see p. 91. शवानां पिशिते (मांसे) प्ररूढः प्रसरः येषाम् whose expansion or growth (of body) had grown out of the flesh of corpses. The idea is:—as the vultures (काननकपोताः) fed on carrion, their wings also should have the colour of rotten flesh (dark-red). The reading of A and C 'प्ररूढप्रणयेव' seems to be a mistake for ०प्रणयाः इव, which latter C and T translate 'full well acquainted'. कपिपोतस्य कपोलवत् कपिला पक्षतिः (पक्षमूलं) येषाम्. आमन्त्रयमाणाः as if bidding farewell (to the kings who were to be defeated by हर्ष). सभाशालभञ्जिकाः the statues of females in the halls. आसन्नः कचग्रहः तस्मात् भयं तेन उद्भ्रान्तं उत्तमाङ्गं यस्य as if their heads had run away out of fear of the seizure of hair (in killing them) that was approaching. चक्रशङ्खकमलानि लक्ष्माणि (marks, चिह्नानि) येषाम्. According to the सामुद्रिकशास्त्र, चक्र, शङ्ख and कमल are some of the marks of an emperor's feet. What is indicated is that some emperor will humble their husbands. For the lines on the hands of an emperor, see above p. 20. व्यघटन्त were separated or broken. मधु...गोष्ठ्यः the honey-drinking bouts. ताम्यन्तः languid. स्तम्बकरि forming into

sheaves or clusters (*i. e.* grown, ripe). स्तम्बं करोतीति. हरयः = अश्वाः. चल...लालिताः caressed (or coaxed) by the music of the clapping of the girls' hands resonant with the moving bracelets. रजनिकरः चन्द्रः तस्य हरिणः (*i. e.* the spot) तस्मिन् निहिते नयने येषाम्— the idea is—the dogs as if wanted to hunt down the deer in the moon. तोरणस्य समीपे उप० (अव्ययीभाव) near the outer gate (of the palace). कौलेयक—see above p. 97. Compare for a similar idea 'सूर्योदयेऽर्काभिमुखो विरौति ग्रामस्य मध्ये यदि सारमेयः। एको यदा वा बहवः समेताः शंसन्ति देशाधिपमन्यमाशु ॥' बृहत्संहिता 89. 2. गतायुषः—is the object of गणयन्ती—गतं आयुः येषां ते गता० तान्. तर्जन...तर्जन्या with her forefinger that was quickly moved for frightening. वाटकेषु in the gardens. कोटवी—'स्त्री नग्निका कोटवी स्यात्' इत्यमरः. दिवसम् (*accu.* of time) the whole day. कुटिल...तरङ्गिण्य wavy like the curling hair on the hoofs of deer. जनितः वेणीबन्धः येषु—in which the hair was tied in a single knot (as in the case of a widow). See above p. 108. निरञ्जनानि च तानि रोचनारोचींषि च (रोचनायाः इवरोचिः कान्तिः येषाम्) that had no collyrium (in the eyes) and had the colour of yellow pigment. A widow is not to put collyrium in the eye. The reflection appeared pale (as if through grief). If we read निरञ्जनलोचन० as C and T propose, the meaning would be 'having the appearance of eyes without collyrium.' चषकमधुनि in the wine in the goblets. समासन्ना०—the poet fancies that the earth quaked (trembled) because it was afraid of its seizure (by हर्ष from the hands of other kings) that was impending. वर्ध्या...च्छटाः streaks of red sandal paste with which persons sentenced to be hanged were decked. विकसितं बन्धूककुसुमं तद्वत् शोणितं शोचिः (द्युतिः) यासाम्. Compare मृच्छकटिक X. 5 'सर्वगात्रेषु विन्यस्तै रक्तचन्दनहस्तकैः। पिष्टचूर्णावकीर्णश्च पुरुषोहं पशूकृतः ॥.' पर्यग्नी...श्रियम् as if carrying a torch round sovereignty that was to pass away (into the hands of हर्ष). A torch was carried round the animal to be offered in a sacrifice. श्री was going to be offered to हर्ष and the meteors served as torches for that purpose. अविरलं स्फुरन्तः स्फुलिङ्गाः तेषां अङ्गारोद्गारः तेन दग्धः तारागणः यैः that burnt the stars with the eruptions of fire due to the incessantly flashing sparks. गणशः in masses. उल्कादण्डाः—उल्काः दण्डाः इव. A torch has a staff. प्रतीहारीव—प्रतीहारी carries in her hands chowries, umbrellas, fans for the king. प्रतिभवनं (भवने भवने इति) at each house. वात्या a hurricane 'स्यात् वात्या वातमण्डली' त्रिकाण्डशेष. 'पाशादिभ्यो यः' पा. 4. 2. 49.

Uchchhvāsa VII.

Verse 1 अङ्गनवेदी वसुधा—(to the hero that has taken a vow) the whole earth is a mere raised spot in his courtyard. वेदी is a quadrangular spot in a temple or courtyard. The idea is that just as one walks easily and fearlessly in his courtyard, so a hero has an easy walk-over in the case of the earth. कुल्या a canal. Verse 2. धृतं धनुः येन. We expect धृतधन्वनि, as धनुः becomes धन्वन् when it is the last member of a बहुव्रीहि. 'धनुषश्च' पा. 5. 4. 132 (धनुरन्तस्य बहुव्रीहेरनङादेशः स्यात्). कैव गणना of what account. Compare for the use of गणना, 'का वा गणना सचेतनेषु, अपगतचेतनान्यपि सङ्घट्टयितुमलं (मदनः)' कादं० (p. 157 of P). रिपुः संज्ञा येषां. For क see above p. 36.

P. 53 ll. 5–22 अथ...जगाम. The principal sentence is अथ व्यतीतेषु केषुचिद्दिवसेषु...भवनान्निर्जगाम (हर्षः). शत...णिते well calculated a hundred times (*i. e.* again and again, so that no mistake may be committed). दत्ते...लग्ने when an hour for the expedition was given (*i. e.* settled) that was fit for the conquest of even the four quarters (east, south &c.). For लग्न, see above p. 24. दण्डः army. यात्रा expedition. सलिल...दैः (1) that were skilled in pouring water (with कुम्भैः); (2) that were clear by the dropping of water (with अम्भोधरैः). When a cloud is full of water, it is dark; when it has poured all the water it had (as after the rains) it becomes white. कालधौतैः (1) made of silver (with कुम्भैः); (2) washed or white by time *i. e.* by the passing away of the rains (with ०धरैः). कलधौतं silver. कालेन धौतैः. शातकौम्भैः made of gold. 'तपनीयं शातकौम्भं' इत्यमरः (शतकुम्भे गिरौ भवं शातकौम्भं सुवर्णम्). स्नात्वा—this refers to the bath of coronation. नीललोहितस्य शिवस्य अर्चां पूजाम्. 'कृशानुरेताः सर्वज्ञो धूर्जटिर्नीललोहितः' इत्यमरः ('नीलः कण्ठे लोहितश्चकेशेऽतो नीललोहित इति पुराणम्' क्षीर०). उद्गतानि अर्चींषि यस्य the flames of which went up. प्रदक्षिणावर्तः शिखाकलापः यस्य the mass of the flames of which curved towards the right. This was an auspicious sign; see p. 25. Compare रघु० IV. 25 'तस्मै सम्यग्घुतो वह्निर्वाजिनीराजनाविधौ । प्रदक्षिणार्चिर्व्याजेन हस्तेनेव जयं ददौ ॥'. दत्त्वा—the objects are ०पात्राणि and गाः. See for तिलपात्रदान, चतुर्वर्ग० (दानखण्ड) p. 600. कनकपत्रलताभिः अलङ्कृतानि शफाः शृङ्गशिखराणि च यासाम्—the hoofs and tips of the horns of which were decked with figures of gold. अर्बुदशः—अर्बुदम् ten crores. विततं व्याघ्रचर्म यस्मिन्. भद्रासनम्—'नृपासनं तु यद्भद्रासनं सिंहासनं तु तत्' इत्यमरः. विलिप्य

—the object is शरीरम्. प्रथमं विलिप्तं आयुधं येन—before anointing his body with sandal, he first of all anointed his weapon (by way of doing worship to it). राज...लक्ष्मणी—०मिथुनं लक्ष्म (चिह्नं) ययोः—on the silken robes was drawn a pair of राजहंस. सदृशे suited to his position (as emperor). परमे...भूताम् (1) that is the special mark of शिव (with शशिकला); (2) that became the mark of an emperor (with ०मालिका). शशिकला also is white like flowers and is placed on the head by शिव. नीत्वा कर्णगोचरतां दूर्वापल्लवम् having placed in the region of the ear a Dūrvâ spray. The green दूर्वा resembles the rays of emerald, that also may be worn on the ear as an ear-ornament. गोरोचनया आच्छुरितम् (blended with). *For* गोरोचना, see p. 36. विन्यस्य...प्रकोष्ठे having placed on his *forearm* an amulet-ribbon auspicious for his march *together* with a seal bracelet. 'भवेत्प्रतिसरो मन्त्रभेदे माल्ये च कङ्कणे। ...आरक्षे करसूत्रे च' मेदिनी. ०पूजितः प्रहृष्टः पुरोहितः तस्य करेण प्रकीर्यमाणः ०निकरः तेन अभ्युक्षितं शिरः यस्य. For शान्तिसलिल, see p. 73. संप्रेष्य—connect with भूभुजाम्. महार्हाणि वाहनानि very valuable vehicles (horses, elephants &c.). बहलः रत्नानां आलोकः तेन लिप्ताः ककुभः दिशः यैः (*adj.* of भूषणानि). संविभज्य having distributed. संविभज्य ...दानैश्च—this cannot be well construed as it stands, as no persons among whom the distribution took place are mentioned. We must read, as C and T do, ०लोकम् उचितैः for लोकमोचितैः. क्लिष्ट...लोकम् among distressed pilgrims and well-born persons. क्लिष्ट may be construed with both कार्पटिक and कुलपुत्र. कार्पटिकः (from कर्पट) one who carries water from one sacred place to another. बन्धनानि prisoners. For letting loose prisoners, see above p. 25. नियुज्य connect with भुजस्तम्भम्. तत्काल...कारे that (arm) throbbed at that moment as if to remind that it was ready for the task of conquering the 18 द्वीपs. तत्काल...रणेन (1) that appears the moment it is remembered (with a person who offers his services); (2) that throbbed at the time in order to remind हर्ष of the task undertaken by him (with भुजस्तम्भ). तत्काले स्मरणं तस्मिन् स्फुरणम्; तत्काले स्मरणार्थं स्फुरणम्. The throbbing of the right arm is a good omen in the case of men. अहमहमिकया with emulation, with eagerness. 'अहमहमिका तु सा स्यात्परस्परं यो॰ भवत्यहङ्कारः' अमरः. Servants pressed forward to do whatever was ordered. Good omens welcomed him as he went. हिरण्य...करणाय—as हिरण्यगर्भ (emerged) from the egg of Brahmâ to start an age of holiness. For हिरण्यगर्भ, see pp. 30, 37. कृत was the first युग after हिरण्य० was born. For कृतयुग see pp. 3, 40.

P. 53 l. 23–**P. 54** l. 9 **नातिदूरे...पटीयांसः.** सरस्वत्याः समीपे उप० (अव्ययीभाव). समुत्तम्भितानि तुङ्गानि तोरणानि यस्मिन् in which high outer gates had been erected. 'तोरणोऽस्त्री बहिर्द्वारम्' इत्यमरः. वेद्यां विनिहितः पल्लवललामः (पल्लवः ललामं चिह्नं भूषणं वा यस्य) हेमकलशः यस्मिन्. 'ललामं पुच्छपुण्ड्राश्वभूषाप्राधान्यकेतुषु' इत्यमरः. A jar with sprays at its top is an auspicious thing. Compare 'उभयपार्श्वस्थापितोत्पल्लवमुखपूर्णहेमकलशं (कायमानं)' काद० (p. 281 of P). 'वनमाला पुष्पपत्रप्रतियोजिता स्रक्' com. भ्रमन्तः शुक्लवाससः परिजनाः यस्मिन्. पठन्तः द्विजन्मानः (विप्राः) यस्मिन्. प्रस्थानम् = विजिगीषोः प्रयाणम्. ग्रामाक्षपटलिकः—the keeper of the records of the village. In the अर्थशास्त्र we have an interesting chapter headed 'अक्षपटले गाणनिक्याधिकारः'. From the description given it seems that the अक्षपटल was a record and accountant-general's office of modern times and that the ग्रामाक्षपटल was something like the modern *chavdi* in the villages of Mahārāshṭra, where the village accounts were kept. 'अक्षपटलमध्यक्षः प्रत्यङ्मुखमुदङ्मुखं वा विभक्तोपस्थानं निबद्धपुस्तकस्थानं कारयेत्' (p. 62 of अर्थशास्त्र). In the Banskhera plate of Harsha we have a महाक्षपटलाधिकरणाधिकृत (E. I. IV. pp. 208, 211). सकलकरणिनः परिकरः यस्य. करणिन् or करणिक means 'a writer of documents, clerk.' करणम् a writing, document. See मनु० VIII. 52, 154. Com. 'करणिर्लेख्यं कायस्थ इत्यन्ये'. अवन्ध्यं शासनं यस्य whose edicts are never fruitless. करोतु...शासनानाम् let your Majesty this very day begin the day of your Majesty's orders (to us). He means that Harsha had come to the throne recently and that till then he had issued no royal edict and requests him to issue one that very day. वृषः अङ्कः यस्याः that had a bull as its emblem. On the Sonpat copper seal of हर्ष there is a नन्दी (see C. I. I. Vol. III p. 231 ff). अभि...निन्ये he presented a new-made golden seal. मुद्रा may also mean 'a coin' but that is not suitable here. मृत्पिण्डे—the ball of earth was presented in order that an impression with the new-made seal might be made upon it. मन्दाश्यानं पङ्कपटलं यस्मिन् on which there was mud that was nearly dry. अम...नि that thought it to be an evil omen (that the new-made seal should fall down from the king's hands). अ...दर्शिन्यः not able to see the truth. एकं (केवलं) शासनं तस्य मुद्रा अङ्कः यस्याः which will be marked with the seal of my single command. The only seal that will mark the earth will be mine. अन्य...ग्राम्याः the villagers understand it differently. This episode reminds one of what happened to William, the Norman Duke, when he first set foot on English soil. सीरसहस्रेण संमिता

सीमा येषाम् whose boundaries were measured (*i. e.* comprised) by a thousand ploughs. Each village comprised as much land as would be ploughed by a thousand ploughs. गलति...यामे when the third watch (of the night) had passed away. Time was measured by means of a water-clock and hence the word गलति. सुप्तानि समस्तानि सत्त्वानि यस्मिन् स चासौ निःशब्दश्च. दिक्कुञ्जरस्य इव जृम्भमाणः गम्भीरध्वनिः यस्य the deep sound of which swelled like the roar of the quarter elephant. प्र...पकाः that made (the people) count the क्रोशs of that day's march. The eight strokes indicated that that day eight *kros'as* were to be covered.

P. 54 l. 10—P. 56 l. 2 ततो...राजद्वारम्. The principal sentence is ततः...प्रयाणसमये (p. 55 l. 14)...राजभिः आपुपूरे राजद्वारम्. रटन्तः पटहाः यस्मिन्. This and the following locatives qualify प्रयाणसमये. नन्दन्ती (joyous) नान्दी यस्मिन्. For नान्दी see p. 17. 'नान्दी मङ्गलपटहः' com. गुञ्जन्तः कुञ्जाः यस्मिन् in which the arbours resounded. कुञ्ज is out of place here. We must read गुञ्जद्गुञ्जे as some MSS. of B do. गुञ्जन्त्यः गुञ्जाः यस्मिन्. गुञ्जा a trumpet, according to the com. "गुञ्जासंज्ञः शङ्खभेदो यत्पृष्ठे जतु परिकलितं भवति । 'सन्ना' इति यस्य प्रसिद्धिः" or 'a drum' according to मेदिनी. 'गुञ्जा तु काकचिञ्चायां पटहे च कलध्वनौ ।' मेदिनी. See भट्टिकाव्य XIV. 2. 'वेणून् पुपूरिरे गुञ्जा जुगुञ्जुः करघट्टिताः ॥'. कूजन्ती काहला (a large drum) यस्मिन्. 'काहला वाद्यभाण्डस्य भेदे चाप्सरसां भिदि' मे०. क्रमेण उपचीयमानः कटककलकलः यस्मिन्. परिजनोत्थापने व्यापृताः व्यवहारिणः (officers) यत्र. व्यवहारिन् ordinarily means 'a trader.' द्रुतः द्रुघनघातः तेन घट्यमानः (being joined or added) कोणिकाकीलकोलाहलः तेन कलिताः ककुभः यस्मिन्. द्रुघनः a wooden mallet for striking a thick plate of iron or bell-metal (for indicating time &c.). कोणिका drum. कीलः stick. बले अधिकृतैः (commanders) बध्यमानः (collected) पाटीपतीनां पेटकः (समूहः) यस्मिन्. पाटीपतिः—superintendent of barracks 'पाटी बहुपरिवारपुरुषगृहीतो निवासभूभागः कुलपुत्रकसमूह इत्यन्ये ।...'पाठीपति' इति पाठे...प्रतिनियतस्वस्थानपरिरक्षिणः ।'. पाठीपति would mean 'those that guard the place assigned to them.' जनैः ज्वलितं उल्कासहस्रं तस्य आलोकेन लुप्यमानं त्रियामातमः यस्मिन्. यामचेट्या चरणचलनेन उत्थाप्यमानं कामिमिथुनं यस्मिन्. यामचेटी a servant of the watch, a female watchman; compare यामकिनी above p. 16. We must read कटुककटुनिर्देश० with some MSS of B. कटुकानां कटुनिर्देशेन नश्यन्ती निद्रा तस्याः उन्मिषन्तः निषादिनः यस्मिन् when the elephant riders woke up from sleep that was dispelled by the sharp commands of their superior officers. प्रबुद्धेन हास्तिकेन (हस्तिसमूहेन) शून्यीक्रियमाणं (vacated) शय्यागृहं यस्मिन्. 'हास्तिकं गजता वृन्दे' इत्यमरः, 'अचित्तहस्तिधेनोष्ठक्' पा. 4. 2. 47. आदौ

सुप्तं पश्चात् उत्थितं अश्वीयं तेन विधूयमानाः सटाः यस्मिन्. For अश्वीय, see p. 69. रटत् कटकं (camp) तेन मुखरैः खनित्रैः (spades) खन्यमानाः क्षोणीपाशाः यस्मिन्. The tents had been fastened by ropes twisted round pegs driven into the earth. These were dug up. समुत्कील्यमानाः कीलाः तैः शिञ्जानाः हिञ्जीराः यस्मिन् where the fetters (for tying elephants' feet to posts) were rattling because their pins were being taken away. As the army was to march, the fetters were to be removed. We must read अपनीय० for उपनीय०. The reading पनीयमान is equal to अपनीयमान, as the अवग्रह (here after हिञ्जीरे in the last clause) is very often omitted in MSS. As the fetters of elephants were removed, so also the chains with which horses' hoofs were tied for the night were removed when the army was about to march. अपनीयमानं निगडतालकं तस्य कलरवेण उत्तालाः (wild, shying) तुरङ्गाः तैः तरङ्ग्यमाणाः (curved) खुरपुटाः यस्मिन्. 'निगडार्थं तालकं तालपत्रं निगडतालकम्। लौह एवाश्वबन्धनविशेष इत्यन्ये' com. C and T take उपनीयमान. तालकं bolt, latch. लेशिकैः (हस्त्यारोहैः) मुच्यमानाः मदस्यन्दिनः दन्तिनः तेषां सन्दानशृङ्खलानां (chains for tying) खनखननिनादेन निर्भरं भरिताः दश दिशः यस्मिन्. घासपूलकप्रहारेण प्रमृष्टं पांसुलं (dusty) करिपृष्ठं तस्मिन् प्रसार्यमाणं प्रस्फोटितं (bursting) प्रमृष्ट (wiped *i. e.* clean) चर्म यस्मिन्. The dust from the backs of elephants was rubbed off with bundles of hay and then leather bags that burst because they were more than full were placed on the backs. संवेष्ट्यमानानि (being rolled up) पटकुटीनां ०मण्डपानां च परिवस्त्रा वितानकानि च यस्मिन्. गृहचिन्तकचेटकः a servant whose business was to look after the tents and lodgings of the soldiers. पटकुटी a small tent. काण्ड...मण्डपः a large tent subdivided into rooms by screens. परिवस्त्रा the screens that form the body of the tent. वितानकं the awning. कीलककलापेन आपूर्यमाणं चिपिटं (flat) चर्मपुटं (leathern bag) यस्मिन्. सं... रिणि where the superintendent of the store-room was collecting the utensils (platters &c.). भाण्डागारवहने वाह्यमानाः बहवः नालीवाहीकाः यस्मिन् when many elephant attendants were made to work in carrying the stores. 'नालीवाहिकः करिणां घासग्रहणनियुक्तो हस्तिपको मेण्ठाख्यः' com. निषादिभिः निश्चलाः अनेकानीकपाः तेषु आरोप्यमाणाः कोशकलशपीडानां आपीडाः (समूहाः) तैः सङ्कटायमानानि सामन्तौकांसि यस्मिन् When the dwellings of chieftains were full of rows of boxes containing cups and jars that were being placed on numerous elephants that were held motionless by their riders. It is better to read अनेकानेकप. अनेकप means 'an elephant', as it drinks water by the trunk and mouth. अनीकप 'one that saves the army;' so by

लक्षणा an elephant. 'पिटकः पेटकः पीडा' इत्यमरः. दूरगतैः (that stood at a distance from the bad animals) दक्षैः दासेरकैः क्षिप्रं प्रक्षिप्यमाणः उपकरणसम्भारः तेन भ्रियमाणाः (filled, covered) दुष्टाः (restive, bad) दन्तिनः यस्मिन्. For दासेरक, see p. 28. तिर्यक् (side-ways) आनमन्तः (bending) जाघनिककराः तैः कृच्छ्रेण आकृष्टः (अत एव) लम्बमानः (lagging behind) परतन्त्रः चुन्दीजनः तेन जनितः जनहासः यस्मिन्. चुन्दी—a procuress. क्षीर० remarks that it is a देश्य word. The idea is:—the procuresses were very fat. Hence their legs (जाघनिक from जघन) were bent outwards (they were bandy-legged) and they could draw their bodies forward with difficulty. पीड्यमानः (tightened) शारशारिवरत्रागुणः तेन आहितः (held fast, restrained) गात्रविहारः (free movement of limbs) तेन बृंहन्तः बहवः बृहन्तः मदकरिणः यस्मिन्. The *root* बृंह् is used for the cry of the elephant. शार of various colours. शारिः elephant's housings. वरत्रागुणः girth or *strap*. 'शारिर्नाऽक्षोपकरणे स्त्रियां शकुनिकान्तरे । युद्धार्थगजपर्याणे, मे०. करिघटासु (arrays of elephants) घटमानः &c. ०कण्ठालकैः (bags) कदर्थिताः (अत एव) कूजन्तः करभाः (camels) यस्मिन्. The camels disliked the placing of bags and so bellowed. अभिजातराजपुत्रैः प्रेष्यमाणाः कुप्रयुक्ताः (bad confidants) तैः आकुलानि (troubled, full of) कुलीनकुलपुत्रकलत्रवाहनानि यस्मिन्. गमनवेलाविप्रलब्धाः वारणाधोरणैः अन्विष्यमाणाः नवसेवकाः यस्मिन् where servants recently engaged, being in error as to the time of starting, were being sought out by elephant riders. C and T think that it was the elephant riders that were deceived as to the time of starting. But that is wrong. प्रसादवित्तैः पत्तिभिः (footmen) नीयमानाः नरपतिवल्लभाः वारवाजिनः यस्मिन्. प्रसादेन वित्ताः (प्रसिद्धाः) well-known as being high in the king's favour. 'प्रतीते प्रथितख्यातवित्तविज्ञातविश्रुताः' इत्यमरः. पाणिनि uses the word in this sense in 'तेन वित्तश्चुञ्चुप्चणपौ' पा. V. 2. 26. वारवाजिन् *lit.* a horse for an (grand) occasion *i. e.* a show-horse. There is another reading वरवाजिनि. ०सैन्यैः न्यस्यमानाः नासीरेण (कर्पूरेण) मण्डलाडम्बरार्थाः स्थूलाः स्थासकाः यस्मिन् where gay warriors applied thick unguents of camphor to their persons for showing circular lines upon it. चारभटः warrior. मण्डल a circle. आडम्बरः show. For स्थासक see p. 55. The usual meaning of नासीर is 'the van of an army or the soldiers in the van.' नासीरं सेनामुखं नासीराः अग्रेसराः. The meaning then will be 'where gay warriors applied thick unguent paste to their body in order to show off that they formed the vanguard'. न्यस्यमानाः नासीरमण्डलाडम्बराय &c. स्थानपालानां (अश्वपालानां) पर्याणे (on the saddle) लम्बमानानि ०सनाथानि सङ्कलितानि (fastened) तलसारकाणि (martingales) यस्मिन्. The com. reads

लवणकालायी and explains 'मृगाकृतिः अश्वानां दारुमयी क्रियते' *i. e.* a wooden figure of a deer. नालीसनाथ together with hollow stalks (of reeds &c.). 'तलसारिको अश्वमुखपट्टिका ऊर्णादिसूत्रमयी। उरःपट्टिकेत्यन्ये' com. It is not clear for what purpose the wooden figure was required. कुण्डलीकृतैः (coiled) अवरक्षणीजालैः जटिलाः (confounded with, entangled in) वल्लभपालाः यासां ता० पालाः अश्वघटाः (rows of horses) तासु निवेश्यमानाः शाखामृगाः (कपयः) यस्मिन्. अवरक्षणी reins. वल्लभः 'a horse with auspicious marks' + पालः a groom. 'वल्लभपालोऽश्वपालः। अन्ये तु यो बलवान् महाकारो हयोपकरणं यवसतण्डुलादि वहति स वल्लभपालोऽश्वपाल इत्याहुः' com. According to the com. the monkeys were carried as auspicious. We think it not unlikely that they were carried by way of amusement, when the soldiers had nothing to do. परिवर्धकैः (grooms) आकृष्यमाणाः अर्धजग्धाः ०प्रारोहकाः यस्मिन्. प्रभाते भवा प्राभातिका योग्या (martial exercise) तस्यां अशनार्थं प्रारोहकाः. The grooms had thrown shoots in front of the horses before they were to be taken through some morning exercises. As the order to march was given early, the grooms took up the half-eaten shoots and started. The com. seems to have read प्रौढिके for प्रारोहके 'प्रौढिको योग्याशनार्थं प्रसेवको यो वुक्कण इति प्रसिद्धः'. प्रौढिक means 'bag'. व्याक्रोश्या (परस्पराह्वानेन) विजृम्भमाणः (growing) घासिकानां आघोषः (noise) यस्मिन्. घासिकः one who is in charge of the food of the horses. गमनसंभ्रमेण भ्रष्टाः (running away) भ्रमन्तः उत्तुण्डाः तरुणतुरङ्गमाः तैः तन्यमानः अनेकमन्दुराणां विमर्दः (breaking, devastation) यस्मिन्. उत्तुण्डाः (with their nostrils raised up, rearing). सज्जीकृता करेणुका तस्यां आरोहः तदर्थं आह्वानं तस्मिन् सत्वरं सुन्दरीभिः दीयमानं मुखालेपनं यस्मिन्. The unguents were to be applied to the face of the करेणुका. चलितेषु मातङ्गतुरङ्गेषु प्रधावितः प्राकृतः(low) प्रातिवेश्यकलोकः तेन लुण्ठ्यमानः(plundered) निर्घासससस्यसञ्चयः यस्मिन्. प्रातिवेश्यकः neighbour. The low people in the neighbourhood took away the loads of grass that were left when the army started. But no food had been left (निर्घास). The com. explains otherwise 'निर्घासो मुक्तशेषो घासः'. सश्वरन्तः चेलचक्रेण आक्रान्ताः चक्रीवन्तः (गर्दभाः) यस्मिन्. The donkeys were laden with bundles of clothes. The com. says that चेल also means 'a boy,' the meaning being 'boys followed on donkeys.' 'चेलं वसनमंशुकम्' इत्यमरः. चैल = चेट according to the com. चक्रैः चीत्कारी गन्त्रीगणः तेन गृह्यमाणं प्रहतं (beaten) वर्त्म यस्मिन्. गन्त्री a cart drawn by oxen. अकाण्डे दीयमानैः भाण्डैः (utensils) भरिताः अनड्वाहः यस्मिन्. निकट...सौरभेये in which powerful oxen, driven in advance, tarried out of greed for fodder lying near (on their way). The com. takes differently 'लम्बमानो गर्दभदासो वणिजां कर्मकरो वा' *i. e.* oxen

were driven by servants that tarried. 'अनड्वान् सौरमेयो गौः' इत्यमरः (सुरभेरपत्यं सौरभेयः). प्रमुखे (in front) प्रवर्तमानं etc. महानसं kitchen. पुरः प्रधावन्तः ध्वजवाहिनः यस्मिन्. °शतैः उपलभ्यमानं आसङ्कट...रालेभ्यो निःसरणं यस्मिन् where the exit (of the soldiers) from the rather crowded inside of the huts was seen by hundreds of friends. सङ्कट crowded, full. करिचरणैः चलिता (shaken) मठिका (cell, cottage) तस्याः उत्थितेन लोकेन लोष्टैः हन्यमानाः मेण्ठाः (elephant keepers) तैः क्रियमाणाः आसन्नाः साक्षिणः यस्मिन् where the bystanders were made witnesses by &c. The reading दलित is much better. सङ्घट्टेन (collision) विघट्टमाना (crushed) व्याघ्रपल्ली तस्याः पलायमानानि क्षुद्रकुटुम्बकानि यस्मिन्. 'व्याघ्रपल्ली तृणकुटीभेदः' com. (a hut thatched with grass). कल ... वणिजि when the traders ran after their oxen laden with wealth that ran away owing to the fear of the tumult. For विद्राण see p. 75. The com. takes विद्राण in the sense of सशोक (*i. e.* that despaired). पुरःसरं... कदम्बकं यस्मिन् when the group of female elephants carrying the harem started when the crowd of people grew less owing to the light of torches that were carried in front. We may also translate 'owing to the light of torches carried by servants walking in front.' °आहूयमानाः लम्बिताः (that tarried) श्वानः यस्मिन्. C and T 'dogs tied behind them.' But this is not proper. If they were *tied*, there was no necessity to call them up. सरभस... गणे when the groups of tall तङ्गण horses were being praised by men inured to a hard life, who felt comfortable by the steady motion of the tramp of their quick feet. We must read तङ्गण and not तुङ्गण. तङ्गण is the name of a country; see बृह० X. 12 and XVI. 6. The com. says 'खक्खटाः वृद्धाः' but the meaning assigned to the word in lexicons is 'hard'. स्रस्ताः वेसरविसंवादिनः सीदन्तः दाक्षिणात्यसादिनः यस्मिन् where Deccan riders sitting on mules fell down, not being able to keep their bodies moving with the motion of the mules. There are no mules in the Deccan and the Deccan people not being accustomed to their ways and pace fell down from their backs. सीदन्तः may also mean 'dejected or sinking on the ground' (because they fell). विसंवादिन् not agreeing with. 'सादी तुरङ्गमातङ्गरथारोहेषु दृश्यते' मे०. C and T translate 'Deckhan riders disconsolately contended with fallen mules.' Our interpretation seems to be preferable. प्रति...च्छद्भिः coming from every direction. This and the following instrumentals qualify राजभिः (p. 56 l. 1) below. आधो...शार्ङ्गैः whose bows spotted (शार) with golden

figures (पत्रभङ्गः) were held up by elephant riders. शार्ङ्गः—र्ङ्गम् (शृङ्गस्य विकारः) 'शार्ङ्गः कार्मुकमात्रेऽपि' मे०. अन्तरासने आसीनैः अन्तरङ्गैः (confidential persons) गृहीताः असयः येपाम्. पश्चिमासनिकेभ्यः अर्पिताः भस्त्राभरणाः (भस्त्रा आभरणं यासां) भिन्दिपालपूलिकाः यैः that had consigned to those occupying the back seats (on their elephants) bundles of javelins encased in quivers. 'भस्त्राभरणं तूणभेदः' com. आसनिक from आसन. भिन्दतः पालयति इति भिन्दि० हस्तक्षेप्यो लगुडः. पत्रलतावत् or पत्रलताभिः कुटिलाः कलधौतनलकाः तैः पल्लवितं पर्याणं येषाम् whose saddles bristled with silver arrows curved like (or with) paintings of figures. What नलक means is not clear. To us it seems the meaning is 'a cylinder, a case or quiver.' कलधौतं silver or gold. पर्याणपक्षकयोः परिक्षेपार्थं पट्टिका तया बन्धः तेन निश्चलं पट्टोपधानं तेन स्थिरं अवधानं येपाम् whose attention was fixed because the silk cushion (on which they sat) was motionless, being secured by a girth that confined both ends of the saddle. We must rather read स्थानैः for धानैः, the meaning being 'whose seat was firm &c.' प्रचला पादफलिका तस्याः आस्फालनेन (striking) स्फायमानः (increased) पदबन्धस्य (anklet) मणिशिलाशब्दः येपाम्. पादफलिका is the foot-rest on each side of the saddle. The com. reads पादबन्धः and C and T prefer it. उद्गतानि चित्राणि येपु तानि उच्चित्राणि नेत्राणि (अंशुकानि) तैः सुकुमाराणि (fine) स्वस्थाने (at the proper place) स्थगितानि (covered) जङ्घाकाण्डानि (shanks) येपाम्. उच्चित्र on which the pictures appeared prominently. For नेत्र, see pp. 37, 55. The com. says 'स्वस्थानं स्वस्थानिति यस्याः प्रसिद्धिः'. This is not clear. The other reading स्वस्थगनस्थगित conveys a good sense. The garments were so fine that they were not noticed on the body (स्व—स्थगन) and yet they covered the shanks &c. कार्दमिकपटेन कल्माषिता (variegated) पिशङ्गा (reddish brown) पिङ्गा (leg) येषाम्. कर्दमेन रक्तं का०—mud-stained. The com. says 'पिङ्गा जङ्घिका । अन्ये जङ्घालेत्याहुः' *i. e.* पिङ्गा means either 'leg' or 'trousers.' अलिवत् नीला मसृणा सतुला तया समुत्पादितः सितसमायोगस्य परभागः येषाम् whose white accoutrements were heightened by the breeches blue and glossy like bees. 'सतुला अर्धजङ्घिका, अन्ये अर्धजङ्घालेत्याहुः' com. *i. e.* सतुला either means 'the upper part of the leg' or 'breeches.' 'समायोगो व्यापृतकेपु प्रसिद्धः' com. For परभाग, see p. 54. 'परभागो वर्णस्य वर्णान्तरेण शोभातिशयः'. We must read '०मेचककञ्चुकैः'. ०वर्णे विराजमानाः राजावर्ताः तैः मेचकाः कञ्चुकाः येषां whose jackets looked dark-blue with black diamonds shining on their bright bodies. 'राजावर्ताः कृष्णपाषाणाः' com. राजावर्तः a kind of diamond or other gem of inferior quality regarded as a lucky possession, though not esteemed as an ornament.

It comes from the country of विराट. The बृह० (chap. 80. 4) speaks of a राजमणि. अपचिताः चीनचोलकाः यैः that wore China-made shawls. 'संव्यानमुत्तरीयं च चोलः कूर्पासकोऽस्त्रियाम्' इत्यमरः. Another meaning would be 'whose China-made shawls were very fine' or 'who highly thought of their shawls.' तारमुक्ताभिः स्तबकिताः स्तवरकवार—बाणाः येषां whose coats made of स्तवरक cloth showed clusters of bright (तार) pearls. 'मुक्ताशुद्धौ च तारः स्यात्'. For स्तवरक, see p. 56. 'कञ्चुको वारबाणोऽस्त्री' इत्यमरः. स्तबकित—स्तबकाः (bunches of flowers) सञ्जाताः अस्य; compare तारकित p. 98. नानाकषायैः कर्बुराः कूर्पासकाः येषां whose bodices were variegated with various decoctions. 'निर्यासेऽपि कषायोऽस्त्री' इत्यमरः. कर्बुर white-grey, variegated. 'चोलः कूर्पासकोऽस्त्रियाम्' इत्यमरः. शुकपिच्छस्येव छाया येषां तानि ०च्छायानि आच्छादनानि (upper garments, shawls) येषाम्. व्यायामेन उल्लुप्तः (made thin) पार्श्वप्रदेशः (sides) तस्मिन् प्रविष्टानि (fastened) चारुशस्त्राणि येषाम्. If we read शस्तैः the meaning is 'fine waist bands were twisted round their flanks &c.' 'शस्तं पट्टिकाठोरः कटिसूत्रमित्यर्थः' com. गतिवशेन वेल्लिताः (moving) हारलताः तासु गलत् (lit. dropping *i. e.* touching) लोलं (dangling) कुण्डलं तस्य उन्मोचनाय प्रधाविताः परिजनाः येषाम्. चामीकरपत्राङ्कुरैः कर्णपूरकः तेन विघट्टमानः वाचालः वालपाशः येषाम् Whose ear-ornaments resounded as they were struck by the ear-ring made up of golden wires. वालपाशः (or वाल०) seems to be the same ornament as वालपाश्या. 'वालपाश्या पारितथ्या पत्रपाश्या ललाटिका' इत्यमरः. उष्णीषपट्टेषु विष्टब्धं कर्णोत्पलस्य नालं येषां the stalk of whose ear-lotus was fixed in their turban-cloth. कुङ्कुमरागेण कोमलं उत्तरीयं तेन अन्तरितं (wrapped) उत्तमाङ्गं (शिरः) येषाम्. चूडामणिखण्डेन खचितः (inlaid) क्षौमः (linen) खोलः (helmet, turban) येषाम्. खोलः or खोलकः 'खोलकः पाकवल्मीकपूगकोशशिरस्त्रके' इति विश्वकोशः. Compare 'क्षणमप्यमुक्तकालकम्बलखण्डखोलेन' काद० (p. 228 of P). The reading ०चोलैश्च is not good; we have already had a description of चोलक above. ०पत्रायमाणानि शेखरषट्पदपटलानि येषां the swarms of bees on whose chaplets looked like an umbrella of peacock feathers. मायूरं आतपत्रं तद्वत् आचरतीति मायूरातपत्रायते. The shining bees looked like peacock's tails and formed an umbrella over their heads. The reading मायूरपत्रायमाण is not so good; it simply means 'that resemble peacocks' feathers.' मार्गागताः ('that covered a long distance). शारिकशारिवाहाः वेगदण्डाः येषाम्. 'वेगदण्डस्तरुणो हस्ती' com. शा...हाः that carried housings rendered variegated (by a long march). For शारि, see above p. 170 पुरश्चञ्चन्ति चामराणि येषां ते ०चामराः किर्मीरं कार्दरङ्गचर्ममण्डलं मण्डनं येषां ते ०मण्डनाः, उड्डीयमानाः चटुलाः (restless) डामराः (dreadful, riotous) चारभटाः तैः भरितं भुवनान्तरं यैः. 'चित्रकिर्मीर—

कल्माषशबलैताश्च कर्बुरे' इत्यमरः. चर्ममण्डलं round shield. On कार्दरङ्गक (the reading of the com.), it says 'कार्दरङ्गकानि कार्दरङ्गदेशोद्भवानि बहुसुवर्णसूत्ररचितानि चर्माणि स्फोटकाः स्निग्धवर्णमांसस्फारणि कार्दरङ्गचर्माणि'. आस्कन्दन्तः (careering) काम्बोजवाजिनः तेषां शतं तस्य शिञ्जानं जातरूपायानं (golden ornament) तस्य रवेण मुखरितानि दिङ्मुखानि यैः. As to the breed of काम्बोज horses, see above p. 30. 'आयानमश्वभूषणम्' com. 'लम्बापटहाः पटहभेदाः तमिलाः इति प्रसिद्धाः' com. उन्मुखैः पादातैः प्रतिपाल्यमानः आज्ञापातः येषाम् whose commands were awaited by footmen with upturned (*i. e.* expectant) faces.

P. 56 ll. 2–27 उदिते...नरपतिः. समा...शंसी declaring the time of the king's arranging his army. 'समायोगस्तु संयोगे समवाये प्रयोजने' मे०. The principal sentence is अथ नचिरादिव प्रथमप्रयाणे एव दिग्विजयाय...निर्जगाम नरपतिः. प्रथम०—the idea is:—many kings start on दिग्विजय after several less ambitious expeditions; but in the case of हर्ष his very first march was for दिग्विजय. दिग्गज...कुर्वाणया that as if brought the king into the company of the *diggajas* by the graceful play of the movements of its ears waving to and fro as it went on. The flapping of ears produced a sound which caused echoes in the sky and reached the दिग्गजs who thus came in contact with हर्ष. Or समागम may mean 'assemblage' (of दिग्गजs). सिद्धयात्रया (सिद्धा यात्रा यस्याः) auspicious for expedition. वैदू...कटेन that looked formidable with its rod of *lapis lazuli*. विदूरात् प्रभवति वैदूर्यम् according to 'विदूराञ्ञ्यः' पा. 4. 3. 84. उपरि goes with ध्रियमाणेन. प्रत्युप्ताः (inlaid) पद्मरागखण्डाः तैः खचितं तस्य भावः ०खचितता तया. सूर्योदय०—The idea is:—the umbrella was inlaid with rubies; hence it looked dark-red. The poet fancies that it was angry at the sight of the red rising sun. It could not brook another round object like itself. A person's face, when angry, becomes red. Supply उपलक्षितः after मङ्गलातपत्रेण, according to 'इत्थंभूतलक्षणे' पा. 2. 3. 21. कदलीगर्भात् अभ्यधिकः म्रदिमा यस्य (*adj.* of कञ्चुकेन). See p.14 (text) 'अकठोररम्भागर्भकोमलैः'. भोगिनां अधिपतिः=शेषः. भोगिनाम् also means 'of kings'. कञ्चुकेन—हर्ष wore a tunic, which resembled the slough (कञ्चुक) of a serpent, which also is अङ्गलग्न. क्षीरोद...वाही—हर्ष wore clothes (अम्बरं) as white as the foam of the Milky Ocean. The day of churning had a sky (अम्बरं) white with the clouds of foam. So the king is compared to मथनदिवस. His white umbrella was like the sky white with foam and his fine robes were like the fine slough of Vāsuki, who served as the rope in the churning. 'शेषोऽनन्तो

वासुकिस्तु सर्पराजोऽथ गोनसे इत्यमरः. For वासुकि and अमृतमथन, see p. 46. बाल...रूढः who attained to the position of Indra, while still young (with हर्ष); which grew in the land of Indra (heaven) while still young (with पारिजात tree). The पारिजात tree, the moment it was churned out, was taken by Indra. विधूयमानेन चामरेण यः मरुत् तेन विधूता कर्णपूर—कुसममञ्जरी तस्याः रजसा (with the pollen). दिशः छुरयन् overspreading the quarters. The pollen spread on the earth; the poet fancies that it was the magic powder for subduing the world. अभिमुखे (turned towards the sun, or worn in front) चूडामणौ घटमानं (formed) पाटलं (reddish) प्रतिबिम्बं यस्य. As the morning sun was red, its reflection also was red. The poet fancies that हर्ष as if drank with his own lustre the sun (in the form of the reflection in his crest-jewel). बहलं ताम्बूलं सिन्दूरमिव तेन छुरितया (०मुद्रया) that was overspread with thick vermilion-like betel. ओष्ठमुद्रया by his closed lips. विलम्भ...रागस्य as if making a gift of the various continents to अनुराग (redness, devotion or loyalty). His lips red with betel made the world red (*lit.* gave up the world to redness). A devoted servant receives gifts which are confirmed with the stamp of the royal seal (मुद्रा) in virmilion. Vide above p. 32. स्फुरन्ति महाहारमरीचीनां चक्रवालानि. स्फुर...ग्राहयन् the idea is:—the rays of the large necklace worn by Harsha spread in all directions. The rays were white like chowries. So the poet fancies that he made the quarters hold chowries for him. राजकस्य ईक्षणे उत्क्षिप्तः त्रिभागः (तृतीयो भागः) यस्याः (*adj.* of भ्रूलतया). A command may be given by the movement of the brow. बाहुप्राकारेण by the rampart of his arms. परि...खातान् as if surrounding even the seven ocean ponds with the desire of protecting them. There is a picturesque effect. Ordinarily it is a ditch (खातं) that protects a wall (प्राकारः) against an attack. Here the seven oceans are so many ponds in the eye of Harsha, who protects them with his arms, the walls. लक्ष्म्या...गूढः he was embraced by लक्ष्मी (sovereignty; लक्ष्मी that sprang out of the ocean). The eyes of the people of the camp were fixed on him (drank him). The poet says they did so because he had become अमृतमय as लक्ष्मी embraced him taking with her all the sweetness of the ocean. हृदयेषु...मज्जन्निव he plunged into the hearts (of the kings) by the greatness of his qualities. Every thing that has गौरव (heaviness) also goes deep in a fluid. स्नेहार्द्र affectionate; fluid with oil. मज्जामपि even the marrow (of

the bones). अमरपतिः=इन्द्रः. अग्र...कुलः intent upon wiping off the stain of the slaughter of his elder brother. This applies to हर्ष as well as to इन्द्र, who wanted to get rid of the sin of killing a ब्राह्मण (अग्रज). इन्द्र killed वृत्र son of त्वष्टृ who was a ब्राह्मण. He became free from the sin of ब्रह्महत्या by performing an अश्वमेध sacrifice. See रामायण उत्तरकाण्ड 84 and 85. 'तमिन्द्रं ब्रह्महत्याशु गच्छन्तमनुगच्छति' 84. 16. पृथिव्याः परिशोधनस्य अवधानेन सङ्कलितान् सकलमहीभृतः समुत्सारयतीति (1) who urged forward all the assembled kings with the fixed purpose of cleansing the earth (of a कण्टक like गौड); who cast away all the gathered mountains with &c. See notes p. 1 for पृथु who levelled the earth. पुरः...कारकैः—Harsha was preceded by ushers (दण्डिभिः) that went in front and that uttered complimentary words like जय, जीव, आलोकय &c. 'आलोको जयशब्दः स्यात्' इति हलायुधः (quoted by मल्लिनाथ on रघु 17. 27). The com. explains it differently 'लोक इत्येवं ये वदन्ति ते आलोककारकाः' those who cry 'Ho! people'. This does not seem to be quite correct. The rays of the sun also go before him (before he is seen) and cause light (आलोकः). सहस्र...किरणैः—The sun is called सहस्ररश्मि; हर्ष also had thousands of servants. अधिकारचातुर्येण (cleverness in discharging their duties) चञ्चलाः चरणाः येषाम्. All the instrumentals qualify दण्डिभिः below. व्य...निष्ठुरैः rigorous in maintaining order. भय...ग्राहयद्भिः who as if made the people take to the ten quarters, that were screened (from Harsha's view) by the mass of people running through fear. They cleared the way for Harsha so well that people in fear ran far away from him. चलितानां कदलिकानां (banners) सम्पातेन (mass) पीतः प्रचारः (movement) यस्य. The wind was hemmed in by a number of waving banners and so could not blow fiercely. The poet represents this as teaching the wind discipline or humility. कदलिका also means the plantain tree, the long leaves of which might retard the motion of the wind and the leaves of which become yellow when dry. द्रुतचरणैः उद्धतं (raised up) धूलिपटलं तेन अवधूतान् (despised *i. e.* obscured). ०लतानां आलोकेन विक्षिप्यमाणं (dispersed). The light of the golden canes in the hands of the ushers cast daylight into the shade as it were and hence daylight is fancied to be removed by the ushers.

P. 56 l. 28—**P. 57** l. 4 अवनमति...राजकम्. अवनमति- connect with राजचक्रे (*loc. absolute*). चलनेन शिथिलाः मणयः येषां तानि ०मणीनि कनकमुकुटानि तेषां किरणनिकरेण रुचिरं शिरः यस्य. विलुलितं

०शेखररजः यस्य the pollen in the chaplets on the head of which was shaken (or tossed about). It should be noticed that from अवनमति to ०कुसुम every letter is short. अवाञ्चः downwards. उदञ्चः upwards. चाष...चेलुः the rays moved like flocks of blue jays for effecting good omens. The flight of the चाष bird to the right of a person or the sight of the चाष when a man starts on a journey was an omen indicating prosperity. Compare बृहत्संहिता 'पूर्णाननः कृमिपतङ्गपिपीलिकाभिश्चाषः प्रदक्षिणमुपैति नरस्य यस्य।...तस्यार्थलाभमचिरात्सुमहत्करोति॥' 88. 23 and 'सन्दर्शनं शुभदमस्य सदैव यातुः' 88. 25. मेघायमानः रेणुः तेन मेदुरं (thick with, full off)—*adj.* of खम्. The dust raised by the marching army was like a cloud. उड्डीयमानाः *applies* both to शिखण्डिनः and मरीचयः (from the preceding clause). The rays of the crest jewels shooting up into the sky looked like house peacocks. The peacocks fly up towards the cloud and dance when it appears. The feathers present numerous tints. The rays were of different hues. The cloud of dust represents दिग्द्वार. The shooting rays of jewels appear like the delicate पल्लव of कल्पवृक्ष. वन्दनमाला—is an auspicious garland fixed on the outer gate of a mansion 'मङ्गलस्रक्तोरणोर्ध्वे भवेद्वन्दनमालिका' क्षीर०. नेत्रत्रिभागैः—glances in which only a third part of the eye is open. समग्रेक्षितैः full glances. 'भ्रूवञ्चितैः भ्रूचलितैः' com. छेकालापः insinuation, *double entendre*. 'छेको विदग्धे' क्षीर०; 'छेको गृहाश्रितमृगपक्षिणोर्नागरे त्रिषु' मे०. छेक means 'clever or polished'. आ...वीराणां who as if bought the souls of the heroes consisting in honour by gifts (tokens) of his favour. The glances, smiles and jests &c. were the price he paid for what they gave, *viz.* the honour they did him. यथा...राजकम् he distributed among the kings according to their worth (his favours).

P. 57 l. 5—**P. 59** l. 16 अथ...जगाम. तस्तार spread. तारतारः very loud. दिग्गजेभ्यः is dative, according to 'क्रुधद्रुहेर्ष्यासूयार्थानां यं प्रति कोपः' पा. 1. 4. 37. The elephants of Harsha were wroth with the दिग्गजs for the latter's pre-eminence and so wanted to establish their own superiority by the flow of their rut. त्रिप्रस्रुतानां that emitted a flow (of rut) from three places, the trunk, the eyes and the temples. मद...स्यन्दिरे with the tracks of the streams of ichor dark with swarms of bees, thousands of the windings of the Jumna as if began to flow. The waters of the Jumna are dark and so resembled the ichor with bees on it. The word त्रि in त्रिप्रस्रुतानां is suggestive. Ordinarily the braid of a woman whose husband is living is

triple. Further there is a striking effect produced by laying emphasis on त्रि and सहस्र. सिन्दूर०—we saw above that red powder was sprinkled over people on festive or auspicious occasions. So much red powder was used that the sun appeared red and birds (like the चक्रवाक) feared that sunset was near (though really it was not). करिणां—connect with ०निस्वनैः. मांसलैः augmented by. कर्णतालः flapping of elephant's ears. दोधूयमान (frequentative of धू pass.) being again and again waved. अश्वीयं—See p. 69. शिश्विन्दे—*perfect* of श्विन्द् 1 A. to become white. पिण्डीभूतानि तगराणि तेषां स्तवकवत् पाण्डुराणि (white). परस्परसङ्घट्टेन नष्टाः अष्ट दिशः यस्मिन् (*adj.* of दिवसम्) where the eight quarters were not to be recognised on account of the close contact (of the umbrellas). The umbrellas were so many that no space was left uncovered by them. The sunlight paled before the golden handles and white sheen of the umbrellas. उच्चः चामीकरदण्डः येषाम्. रजः (dust) एव रजनी तया निमीलितः (closed, blinded). The day was dark with clouds of dust; but had the mellow light of morning with the jewels of the coronets. मण्डनक...कृताः rendered green (or tawney) by the clanging ornaments of horses (made of gold and silver). 'स्याद्भाण्डमश्वाभरणे' इत्यमरः. ह्राद् 1 A to sound. परिह्रादाः resounding. हरितः = दिशः. शिशीकरे *perfect* of शीक् 1 A to sprinkle. चक्षुषामुन्मेषं मुमुषुः robbed the eye of the power to open. The lightning also robs the eye of this power. विसिष्मिये *perfect* of स्मि with वि. It will be noticed that from तस्तार (at the beginning of the paragraph) to विसिष्मिये the author uses the perfect tense only. बलानां stands for बलैः—(the king wondered at his own vast army). आवासस्थान camping ground. अधोक्षजः (विष्णुः) तस्य कुक्षेः (उदरात्). युगादौ = कल्पादौ. The army starting from its encampment looked like the world rising from the belly of Vishṇu at the beginning of a कल्प. Compare (text) p. 10 ll. 1–2 'यशोमती गर्भेणाधत्त नारायणमूर्तिरिव वसुधां देवीं राज्यश्रियम्.' कुम्भभुवः = अगस्त्यस्य. प्लावितं (flooded) भुवनं येन. अगस्त्य was born from a कुम्भ in which the seed of मित्र and वरुण was placed. See for the story रामायण VII 56 and 57. He drank the ocean to help the gods against the Kāleyas who hid themselves in the sea. Compare 'भूतधात्री कलशयोनिपानपरिकलितसकलसलिलं सागरमवतीर्णा' काद० (p. 124 of P.). ०सहस्रेण आदौ सम्पिण्डितं पश्चात् उन्मुक्तम् at first stemmed and then let loose. अर्जुन is सहस्रार्जुन कार्तवीर्य. 'योऽसौ भगवदंशमत्रिकुलप्रसूतं दत्तात्रेयाख्यमाराध्य बाहुसहस्रमधर्मसेवानिवारणं धर्मेण पृथिवीजयं धर्मतश्चानुपालनमरातिभ्योऽपराजयमखिलजगत्प्रख्यात-

पुरुषाच्च मृत्युमित्येतान्वरान् लेभे' विष्णुपु० IV. 11. See मार्कण्डेयपु. 18. While once bathing in the Narmadâ, he wanted to see the power of his thousand arms and stemmed the waters and then let them off in a flood. See रामायण VII. 32. सहस्रधा प्रवर्तमानं applies also to the army. प्रसर तात—In these and the following words (up to p. 58 l. 6) the author gives us what the soldiers and camp-followers talked among themselves. भाव—this is a word showing respect in addressing a person. 'मान्ये भावोऽपि वक्तव्यः' भरतः (quoted by क्षीर०). त्वङ्गति तुरङ्गमः—a horse is galloping. This gives the reason why the man tarried. He waited till the galloping horse passed. भग्न...पतन्ति you walk as if you were lame, while these men of the van come in furious speed upon you. वाह...ङ्कम् why do you drive the camel? निःशूक= निर्दय, 'शूकोऽस्त्री शुङ्गदययोः' मे०. Separate निःशूक शिशुम्. रजसि...भव be near me so that you may not be missed in the dust. गलति...वंकः the sack of barley-meal leaks. प्रसेवः or—कः a sack or bag. इत्वर a traveller, one who walks. सौ...वरि leaving the track of oxen, you run in the midst of horses, O fish-woman! The track of oxen would be safer for pedestrians than that of horses. We may also translate 'Oh ox! why do you leave the proper track and run in the midst of horses? Oh! fishwoman, do you wish to come along'? On this latter interpretation, we must take सौरभेय as a vocative and connect धीवरि with विशसि. गन्तु...मार्गम् Oh female elephant! do you wish to enter the way of the male elephants? अङ्ग is a term of address applied to a friend &c. गलति...रटन्तम् the bag of peas is crosswise and leaks; you don't mind my bawling. We must read अतटेन for अवटेन. अव...तरसि you are descending into a pit from a precipice. 'गर्तावटौ भुवि श्वभ्रे' इत्यमरः. 'प्रपातस्त्वतटो भृगुः' इत्यमरः. The com. says 'अवटेन अमार्गेण'. सुख...भग्नः 'you uncontrolled female, be quiet. The jar of sour barley-gruel is broken.' This is addressed to some woman who carried a jar and, stumbling in hurry, had it broken. Or it may have been addressed to a female elephant on the back of which the jar was placed. Or we may take 'सुख...णि' by itself and regard सौवीरक as a vocative (meaning 'a man from the सौवीर country' or 'a person carrying the sour gruel'). 'आरनालकसौवीरकुल्माषाभिषुतानि तु। अवन्तिसोमधान्याम्लकुञ्जलानि च काञ्जिके॥' इत्यमरः (सुवीरेषु प्रायो भवं सौवीरकम्). मन्थ...क्षुम्—this is addressed to some one who lagged behind while sucking

sugarcane. 'You will suck it when you have finished your journey.' उक्षाणं प्रसारय drive on your bull. This should be taken with the preceding. If we read प्रसादय, we must regard it as an independent sentence. प्रसादय make quiet. दूरं गन्तव्यम् we have to go a long way. कि...यात्रा Dronaka! why do you run even to-day (the first day of the march)? The expedition is going to be for a very long time (so you will have plenty of time to run). वि...साकम् excepting that one cruel man, this is the belief (निष्ठा) of all of us (that the expedition is going to be very long). We must read निष्ठेयं for निश्रेयम्. C and T translate the words किमद्यैव...साकम् as 'why do you linger, Dronaka, now? this long expedition is at a standstill for one rascal.' One fails to see how दण्डयात्रा is connected with निष्ठेयम्. अग्रतः...स्थालीम् the road in front is uneven; स्थावरक, see you don't break the jar of raw-sugar. स्थावरक may mean 'you mountain (of flesh).' 'स्थपुटं तु नतोन्नतम्' क्षीर०. 'मत्स्यण्डी फाणितं खण्डविकारे शर्करा सिता' इत्यमरः. Separate गण्डक तण्डुल०. न...दम्यः the bullock cannot carry it (to the end of the journey). माषीणम् a field of माष (beans), according to 'धान्यानां भवने क्षेत्रे खञ्' पा. 5. 2. 1 and 'विभाषा तिलमाषोमाभङ्गाणुभ्यः' पा. 5. 2. 4. (माषाणां भवनं क्षेत्रं माष्यं माषीणं वा). अमुतः from yonder. द्राक्...लुनीहि quickly cut with a knife a bundle of a mouthful of fodder. को...गतानाम् when we are gone, who will know what happened to his crop? Or better still 'who will detect the bundle lying in the midst of the fodder, when we are gone.' The idea is that they would keep the raw beans concealed in the fodder. धव...मिदम् O man, keep away your oxen, this field is guarded by barbarians. He calls the watchmen barbarians. The com. says 'वाहीकः काष्ठकः परिपालक इत्यन्ये गोरक्षक इति चान्ये'. लम्बिता...युङ्क्ष्व the cart has lagged behind; harness to the yoke an excellent (धवल) ox (शाकर) capable of bearing the burden (धुरन्धर): धुरं धारयतीति ०धरः or धूर्धरः. यक्षपालितं may be a proper name or it may mean 'one protected by यक्ष्s, a man possessed by a ghost.' दीव्य...दण्डे you are playing on the trunk of the elephant (instead of minding your business as a rider). समद is addressed to an elephant. सं...स्खलसि you lose your footing in the mud due to the crowd (संमर्दः). माणवक is a name very frequeutly cited in the phrase 'अग्निर्माणवकः'. घनेभ...सरणिः in the thickness of the meeting of the array of elephants, there is no way to come out (if you once get entangled therein). If we read निस्तरणम् it would

mean 'there is no getting out &c.' ०प्रवर्तमानाः अनेकसंलापाः यस्मिन् (*adj*. of स्कन्धावारम् above). All the following accusatives also qualify स्कन्धावारम्. In the following long passage Bāṇa uses many obscure words, the meanings of which are doubtful and which are rarely found in classical works. The commentary is our only authority in some cases. स्वेच्छया (at their will) मृदितानि उद्दामानि (plentiful) सस्यघासविघसात् सुखेन सम्पन्नानि (easily obtained) अन्नानि तैः पुष्टाः तैः. सस्य...घसात् from the leavings of the grain (for horses &c.). 'अमृतं विघसो यज्ञशेषभोजनशेषयोः' इत्यमरः. केलिकलैः that were noisy with jests. मेण्ठ...मण्डलैः by groups of elephant—keepers, bachelors (वण्ठ), dullards (वठर), donkey boys (लम्बन), elephant-riders (लेशिक), thieves, servants, rogues (चाटः) and grooms. 'वण्ठा अकृतविवाहाः तरुणाः ये दण्डमादाय हस्तिनां दर्पमाकर्षयन्ति । पत्तय इत्यन्ये लम्बनाः गर्दभदासाः ।... शाटा धूर्ताः चण्डाला अश्वपालाः' Com. The com. seems to have read शाट for चाट. For लेशिक see above. चाट 'चाटाः प्रतारकाः विश्वास्य ये परधनमपहरन्ति' मिताक्षरा on याज्ञ० I. 336. आण्डीर bold, according to the com. It also suggests that the word may be राण्डीर (from रण्डा) 'harlot's sons.' असहायैः (helpless) goes with ०पुत्रकैः (l. 12). क्लेशेन आर्जिताः कुग्रामकुटुम्बिसम्पादिताः सीदन्तः (sinking, weak) सौरभेयाः तैः शम्बलस्य संवाहने आयासः तेन आवेगः तेन आगतः संयोगः येषाम् who gathered together on account of the excitement caused by the worry &c. The com. says 'आयासो योगस्तेन गतसंयोगैरुत्पन्नचित्तक्षोभैरिति समासः'. So it read आयासगतसंयोगैः. स्वयंगृहीतानि गृहोपस्करणानि यैः. As the oxen could not carry, they had to put their own shoulders to the work. We must change the punctuation. Read ०तलम् । तृष्णा...भवतु । शिवं सेवा करोतु ।. तृष्णा...भवतु let there be an end of this height of greed! न भवनं अभवनिः 'आक्रोशे नञ्यनिः' पा. 3. 3. 112. (नञि उपपदे अनिः स्यादाक्रोशे । अजीवनिस्ते शठ भूयात् । सि. कौ.). 'अकरणिरित्यादयः शापे' अम०. शिवं०—May (this) service do us good!! भूतिः prosperity *i. e.* excess. दुःखकूटाय=दुःखराशये. 'निःस्वस्तु दुर्विधो दीनो दरिद्रो दुर्गतोऽपि सः' इत्यमरः. अति ... द्रवद्भिः by people that ran (द्रवत्) quickly in lines, as if they were tied together and as if they were on board a boat carried along by a very sharp current. जनैः goes with सर्वमेव...कारयद्भिः. कृष्णकठिनस्कन्धयोः गुरवः लगुडाः येषाम्. गृहीताः...हाः यैः. सौवर्णपादपीठी golden footstool. करङ्कः—betel-box. Compare ताम्बूलकरङ्कवाहिनी, which occurs very frequently in the कादम्बरी (*e. g.* p. 148 of P). पतद्ग्रहः a spittoon. 'प्रतिग्राहः पतद्ग्रहः' इत्यमरः. अवग्राहः=स्नानद्रोणी com. It seems that the correct reading as अवगाह and not अवग्राह.

प्रत्यास...दुर्वारैः that were hard to check in their pride for being in charge of the appurtenances (उपकरणं) of their king who was near by. सर्वे...द्भिः that pushed aside everybody. भूपति...वाहि-भिश्च and by the porters (भारिक) engaged by the king, that carried the kitchen utensils. 'भारवाहस्तु भारिकः' इत्यमरः. बद्धः वराहवध्रेण वाध्रीणसः यैः that had tied a rhinoceros by straps (वध्रं) of pig-skin. 'खड्गं शृङ्गमस्यास्तीति खड्गी वाध्रीणसोऽपि' क्षीर. But the com. says 'वाध्रीणसा यज्ञियाश्छागविशेषाः.' लम्बमानाः हरिणानां चटुकाः ('पूर्वभागाः' com.) चटकानां (sparrows) जूटाश्च (mass) तैः जटिलाः तैः. चटु means उदर according to the मेदिनीकोश. शिशु...ग्राहिभिः that had a collection of young rabbits, vegetables (शाकः), leaves and shoots of bamboo. वेत्राग्राणि='वंशांकुराः' com. शुष्ककर्पटेन प्रावृतं मुखं यस्य तत् °मुखं; एकदेशे दत्ता आर्द्रा मुद्रा (seal) तया गुप्तः गोरसः यस्मिन् तत् °गोरसं; °मुखानि °गोरसानि भाण्डानि येषाम्. गोरसः may mean 'cow's milk or butter-milk.' 'दण्डाहतं कालशेयमरिष्टमपि गोरसः' अम°. तलक...भारिकैः carrying loads of baskets full of तलक &c. 'तलकोऽग्निशाटिका। तापकोऽपूपा-दिकरणस्थानम्। तापिका काकपालिका यत्र तैलादिना भक्ष्याः पच्यन्ते। हस्तको शूलम्' com. तापकः oven. तापिका pan. हस्तकः spit. ताम्रचरुकः a copper vessel (in which rice or barley may be boiled). कटाहः a frying pan (Marathi कढई). फलकाले at the time of reward or payment. अन्य...स्यास्यन्ते other rogues will approach or be near. पदे...पततां falling at each step. The com. says 'स्खलने प्रेरणे.' This is a sense hardly ever met with. We would translate 'who were appointed to look after the tripping of the oxen.' The reading खेटचेटकैः will mean 'servants from the hamlets.' खेद्यमानः असंविभक्तः (not separated *i. e.* whole) कुलपुत्रलोकः यस्मिन् (*adj.* of स्कन्धावारम्). The noble youths were pestered by the servants with the words 'क्लेशो—स्थास्यन्ते'. प्रजविताः प्रधाविताः ग्रामेयकजनपदाः यस्मिन्. ग्रामेयक=ग्रामीण. आग्रहरिकजाल्मैः—connect this with °धूलिपटलम् below—the rogues that had appropriated to themselves the अग्रहारs (endowments of lands conferred on Brāhmaṇas). The lands had been granted by former kings to Brāhmaṇas and some rogues enjoyed the lands free from tax when the families of the original grantees became extinct. Or आग्र...जाल्मैः may mean 'wretches from the अग्रहार villages.' पुरःसराः जरन्तः (old) महत्तराः (headmen of villages) तैः उत्तम्भिताः (raised up) अम्भःकुम्भाः येषु (*adj.* of °जाल्मैः). The water jars are a good omen. महत्तर as the name of an officer occurs in numerous grants (Compare I. A. VIII, p. 20 and I. A. vol. XII p. 25). खण्डः candied sugar. धनेन घटिताः पेटकाः येषाम् that had boxes full of money (as

Nazarana). प्र...द्रुतैः that fled being frightened by the angered and fierce staff-bearers. असतो...यद्भिः that laid bare the imaginary (असतः) faults of former provincial officers. असतः that did not exist. There is a touch of humour here and in many other places in this passage. भोग or भुक्ति frequently occurs as a sub-division of a country (see I. A. vol. 19 p. 303, 304). अति...शंसद्भिः praising hundreds of former (subordinate) officers (युक्तक). The reading आयुक्तक also is good. Both these occur in numerous grants. For आयुक्तक see I. A. vol. 16 p. 24; I. A. vol. 15 p. 187. As'oka's edicts mention certain officers called युता, who correspond to the युक्तकs (see the third edict in E. I. vol. II. p. 448 ff). चिरन्त... धानैः—the word चाट seems to have some technical sense. In grants of villages the word 'अचाटभटप्रवेश्यः' occurs very frequently. Dr Fleet renders it 'irregular troops' (C. I. I. III p. 98 n. 2). एकान्त...रक्षणम् in which protection of crops was sought against the coming Gauḍa king who was repeatedly thought of by a group of horsemen riding in a part (of the army). आदिष्ट...तुष्टैः who were pleased with the protecting officers to whom orders had been issued. लूयमानं निष्पन्नं (ripe) सस्यं तेन प्रकटितः विषादः यैः. Their crops had been taken for the army. क्षेत्रशुचा out of grief for (the state of) their fields. प्ररूढः प्राणच्छेदः येषाम् the destruction of whose lives had taken deep root *i. e.* whose lives were in imminent danger. Those who reviled the king were severely dealt with 'त्रैविद्यनृपदेवानां क्षेप उत्तमसाहसः' याज्ञ० II. 2 11.; राज्ञोऽनिष्टप्रवक्तारं तस्यैवाक्रोशकारिणम् । तन्मन्त्रस्य च भेत्तारं छित्वा जिह्वां प्रवासयेत् ॥' याज्ञ० II. 302. परितापेन (grief) त्याजितं भयं येषाम्. प्रारब्धा नरनाथस्य (हर्षस्य) निन्दा यस्मिन् (*adj.* of स्कन्धावारं). शशकैः—this is to be connected with कृतकलकलम् (p. 59 l. 4). प्रजः...वद्धैः (hares) pursued by swift crowds with formidable sticks in their hands. गिरिः...हन्यमानैः that were struck as if they were clods of earth (that also are struck with thick clubs in preparing the soil for crops). C and T translate 'struck like polo balls.' सञ्चरद्भिः goes with शशकैः. अपरैः—take with शशकैः. युग...तित that came upon them all at once. अनेक...कुशलिभिः (hares) clever in escaping between the legs of many animals. कुटिलिकया (वक्रगमनेन) व्यंसिताः सादिनां बहवः श्वानः यैः that gave the slip to many dogs of riders by dodges. व्यंस् *10th conj.* to foil. पतन्त्यः...यष्टयः येषु. कुद्दालः spade. खनित्रं hoe. निःस...वलात् that escaped because they were to live longer (though on them fell clods &c.). सङ्घशः in groups. घासिकैः—connect with

०धूलिपटलम्. घासे नियुक्तः one in charge of fodder. बुसधूल्या धूसरितानि घासजालेन जालकितानि (covered) जघनानि येषाम्. बुसं chaff. पुराणपर्याणस्य एकदेशात् दोलायमानानि दात्राणि (knives) येषाम्. शीर्णोर्णाशकलैः (with bits of torn wool) शिथिलाः मलिनाः मलकुथाः (dirty blankets) येषाम्. 'मलकुथै-रिति पाठः। मलकुथा मलपट्टी छविरित्यर्थः। अंसोपरि वास इत्यन्ये' com. प्रभुणा प्रसादीकृतः पाटितः पटच्चरे चलन् चोलकः तं धारयन्ति इति—that wore a jacket dangling on a tattered garment, that was (once) presented by their master, (but now) all torn. 'पटच्चरं जीर्णवस्त्रम्' इत्यमरः. एकान्त...विग्रहम्—A portion of this compound occurs above (text p. 58 l. 28). The copyist was probably misled by the occurrence of the word उद्धूयमानधूलिपटलम् which in both places precedes the sentence. The proper text in the former place seems to be '०धूलिपटलम्, विमृग्यमाणसस्यसंरक्षणम्'. ०चक्रेण चर्व्यमाणः आगामी गौडविग्रहः यस्मिन् where the coming fight with the Gauḍa king was reflected upon by &c. If we read चर्च्यमाण, then the meaning is 'being discussed.' This is better. पङ्किलस्य (muddy) प्रदेशस्य पूरणाय आदेशः तेन आकुलैः सकललोकैः लूयमानाः तृणपूलकाः यस्मिन्. तलवर्तिनः (standing at the root of the trees) वेत्रिणः तेषां वेत्रैः वित्रास्यमानाः (being frightened) शाखिशिखरगताः विवादिनः ब्राह्मणाः यस्मिन्. कुलुण्ठकपाशे विवेष्ट्यमानाः (enveloped). ग्रामीणकानां (villagers) ग्रामेण समूहेन आकृष्टाः कौलेयकाः (dogs) यस्मिन्. For कौलेयक, see p. 97. 'कुलुण्ठकाः शुनां बन्धनलगुडाः' com. C and T prefer to read ग्रासाकृष्ट and translate 'village dogs, entrapped by bits of food, were being tied in leashes'. It is better to hold that powerful dogs (not village curs) were being led by villagers pressed into the service of the army. अन्योन्यविभवस्पर्धया उद्धुरैः राजपुत्रैः वाह्यमानाः वाजिनः तेषां संघट्टेन (collision, race) मण्डितम्. 'उन्नतमुद्धुरम्' क्षीर०. उद्धुर unchecked, bold. अनेक...जननम् that caused interest by its numerous incidents. जगतः ग्रासेन ग्रहणम्. The sea at the time of Pralaya engulfs (ग्रास) the world and makes it its own. The army wanted to seize the world and to hold it in its grasp. महा...गुप्तये (1) for the protection of the great serpents; (2) for the protection of great kings or rather headmen of villages. 'भोगी भुजङ्गमेऽपि स्याद् ग्रामपात्रे नृपे पुमान्' मे०. Pātāla is the abode of the Nāgas. कैलासम्—On कैलास, परमेश्वर (शिव) resides. See above p. 79. हर्ष was परमेश्वर (an emperor). दृश्यमानः सकलप्राणिनां पर्यायः यस्मिन् where all the animals were seen in succession (with ०कोशम्); in which all beings were seen to walk about (in military order). पर्यायः succession, rotation; regular order. प्रजापतीनाम्—see p. 55 for them. ब्रह्मा produced the ten प्रजाप्रतिs, who

in their turn produced the seven Manus, the Devas, demons, men, birds and beasts &c. See मनु I. 36 ff. For the four Yugas, see p. 3. For the creation of various beings see विष्णुपु. I. 5. चतु...कोशमिव like the collection (or store) of the creation of the four Yugas. There is another meaning. In a कोश (lexicon) there are seen synonyms (पर्यायः) for all beings. Perhaps Bâṇa alludes to some lexicon divided into four *sargas* (sections). चतुर्युग may itself mean कृतयुग (as कृत means four in the language of astronomers). When the world was first created, the कृतयुग began. क्लेशबहुलम् though abounding in troubles (applies to both 'army' and 'austerity'). क्रम...कल्याणानाम् The army would in the end achieve victory; तपःकरण (performance of austerities) leads gradually to happiness.

P. 59 l. 17—**P. 60** l. 2 आसन्न...सिष्ट. आसन्नवर्तिनाम् and तत्रभवताम् qualifiy पार्थिवकुमाराणां (l. 32). 'पूज्ये तत्रभवानत्रभवांश्च भगवानपि'. It would be better to read तत्रभवता as the com. does. तत्रभवता goes with मान्धात्रा. For मान्धातृ, see pp. 23, 123. अप्रतिहतं रथरंहः (रथवेगः) यस्य. प्रसादनम् purifying, making clear (of enemies); calming down. The reading प्रसाधनम् of some mss. would be much better, being quite in keeping with Bâṇa's style. प्रसाधनम् accomplishing (conquering); ornamenting. करद one who pays tribute. For the conquest of the world by रघु, see रघुवंश IV. करदीचकार made them pay tribute. चक्रम् goes with भूभुजाम्. क्रमागतानां भुजबलं अभिजनः (noble ancestry) धनं च तेषां मदेन अवलिप्तानाम् (haughty). सव्यसाची applies to अर्जुन only out of the five पाण्डवs. 'उभौ मे दक्षिणौ पाणी गाण्डीवस्य विकर्षणे। तेन देवमनुष्येषु सव्यसाचीति मां विदुः॥' विराटपर्व 44. 19. चीनविषयं = चीनदेशम्. राज...दे for completing the राजसूय. राजसूय was a sacrifice performed by a universal monarch at the time of his coronation to mark his undisputed sovereignity. See सभापर्व 32 ff. for the incidents of the राजसूय performed by युधिष्ठिर. क्रुध्यन्तः गन्धर्वाः तेषां धनुष्कोटीनां टाङ्कारेण कूजिताः कुञ्जाः यस्य. हेमकूट was the abode of the गन्धर्वs. अर्जुन is said to have conquered the गन्धर्वs (सभापर्व 2. 58). पराजैष्ट *Aorist* of जि with परा. जि necessarily takes the Âtmanepada when preceded by वि and परा. 'विपराभ्यां जेः' पा. 1. 3. 19. सङ्कल्पेन अन्तरितः separated or screened by resolve. तरस्विन् strong. The idea is:—In the case of the strong, what comes between the conquest of the world and them is the wish or resolve. As long as they do not desire, conquest is far off. The moment they desire it, it is theirs. सहिमः हिमवान् तेन व्यवहितः—though screened by the हिमालय with

its snows. बाहु...कातर: afraid of the clash of his prowess (against that of his enemy). अकृती not happy, wretched. द्रुमः—was a king of किंपुरुषs. 'द्रुमो किंपुरुषेशश्च उपास्ते धनदेश्वरम्' ॥ सभापर्व 10. 29. भगदत्त...प्रभृतयः—these are the names of various kings that were present in the great Mahâbhârata war. भगदत्त was king of प्राग्जोतिष and a partisan of दुर्योधन. He was killed by अर्जुन. दन्तवक्र was defeated by सहदेव in his दक्षिणदिग्विजय (सभापर्व 31. 3). क्राथ was a son of धृतराष्ट्र killed by भीम. शिशुपाल, कर्ण and जरासन्ध are well-known. शाल्व was a partisan of दुर्योधन and king of म्लेच्छ tribes. He was killed by सात्यकि (शल्यपर्व 20). सिन्धुराज is जयद्रथ. धनञ्जयजयेन जनितः जगत्कम्पः येन. समीप एव—The किंपुरुषs or किन्नरs are a race of semidivine beings with the face of a horse. Their country called किंपुरुषवर्ष was next to भारतवर्ष. The विष्णुपुराण (II. 2.) tells us that किंपुरुषवर्ष was next to भारतवर्ष between हिमवत् and हेमकूट. Compare 'इतश्च नातिदूरे तस्मासाद्भारतवर्षादुत्तरेणानन्तरे किंपुरुषनाम्नि वर्षे वर्षपर्वतो हेमकूटो नाम निवासः' काद० (p. 136 of P). अलसः dull, lazy. There is a picturesque contrast between अलस and the literal meaning of the name चण्डकोश. चण्ड means 'fierce, powerful.' स्त्रीराज्यम्—see above p. 27. There is an untranslateable pun on the word चण्डकोश in relation to women. Put a vertical line after ०मादनयोः. ह्रसी...मादनयोः very short is the distance between the Himālaya and the गन्धमादन. The idea is:—When even the distant countries of the Turks and the Persians are a mere span to the persevering hero, then surely the distance between the हिमालय and the गन्धमादन is small indeed. उत्सा...विषयः to the persevering the land of the Turushkas (Turks) is but a cubit. 'किष्कुर्हस्ते वितस्तौ च' इत्यमरः. Understand उत्साहिनः in each of the following clauses. It will be noticed that in the choice of words the poet is guided only by similarity of sounds. पारसीकदेशः Persia. प्रादेशः span. 'प्रादेशतालगोकर्णास्तर्जन्यादियुते तते ॥ अङ्गुष्ठे सकनिष्ठे स्याद्वितस्तिर्द्वादशाङ्गुलः ॥' इत्यमरः ('तर्जन्या युते त ते प्रसारितेऽङ्गुष्ठे मध्यं, प्रादिश्यते प्रादेशः' क्षीर०). शकस्थानम् the country of the S'akas. The S'akas are identified with the Scythians, who migrated to India and established themselves at Taxila in Punjab, at Mathurā and in Kathiawad. ०अदृश्यमानः प्रतिप्रहारः यस्मिन् in which there is none to give a counter-stroke. पारियात्र is one of the seven principal mountains of India. From the बृहत्संहिता (69. 11-12) it seems that it was in Malva and corresponded to the western portion of the Vindhya and the Aravali Hills. यात्रैव शिथिला an expedition (against पारियात्र) is very easy. शौर्यं शुल्कं

यस—the price of which is valour *i. e.* by showing valour it can be won. शुल्कं originally meant the price of a bride taken by her parents. 'शुल्कं यद् गृहीत्वा कन्या दीयते' मिताक्षरा on याज्ञ॰ II. 144. दक्षिणापथ—the whole of the country south of the Narmadā up to Cape Comorin; sometimes, the country between the नर्मदा and the कृष्णा. 'सेतुनर्मदामध्यं सार्धसप्तलक्षं दक्षिणापथं पालयामास' E. I. Vol. IV. p. 305 Bāṇa seems to have used it in the latter sense, as the next sentence shows. दक्षिणार्णवस्य कल्लोलाः (waves) तेषां अनिलैः चलिताः चन्दनलताः तासां सौरभेण सुन्दरीकृतानि दरीमन्दिराणि यस्य. दर्दु...मलयः—मलय is very near to the mountain दर्दुर. नेदीयसि *loc. sing.* of the comparative of अन्तिक. For मलय, see above p. 39. दर्दुर is a mountain in the extreme *south* of India and closely associated with मलय. Compare रघु. *IV.* 51 'स निर्विश्य यथाकामं तटेष्वालीनचन्दनौ । स्तनाविव दिशस्तस्याः शैलौ मलयदर्दुरौ ॥.' महेन्द्र is one of the seven कुलाचलs and corresponds to the eastern Ghauts on the Coromandel coast. उद्योगद्योतकानाम् that manifested or encouraged energetic efforts. प्रास्तः समायोगः येन who dismissed the people round him.

P. 60 ll. 3—27 अथ तत्र ... देवस्येति. प्राग्ज्योतिष—corresponds with modern Assam. It was also called कामरूप. कुमार is the name of the king of Assam. C and T think that he was only the heir-apparent. But the word ॰श्वरेण militates against that view. Besides see text p. 63 ll. 25–26. अन्तरङ्ग confidential. दक्षतया through cleverness, promptness. क्षिति...राच्च and on account of the regard shown by the king Harsha (for the messenger). नयनानन्दसम्पादनाय सुभगः आभोगः तेन भद्रया (form) that was agreeable on account of its charming fulness (आभोगः, proportions) that caused delight to the eye. आकृत्यैव समु...गरिमा whose very personal charms exceeded the greatness of his qualities. It is the convention of Sanskrit poets to say that a noble exterior is an indication of noble qualities of the head and the heart; compare 'आकारसदृशप्रज्ञः' रघु I. 15. The exterior of हंसवेग was in comparison grander than his qualities. प्राभृतं present, *Nazarana.* आरादेव = दूरादेव. पञ्चाङ्गैः आलिङ्गितं अङ्गनं येन who fell prostrate on the courtyard with five limbs (*i.* c. hands, feet and head). Read प्रधावितोपसृतः who approached the king running. पादपीठे लुठिता ललाटलेखा येन. न्यस्त...पार्थिवेन on whose back the king laid his hand. पार्थिवेन is to be connected with न्यस्त in the compound ॰हस्तः. अविप्रकृष्टं not far (from the king). तिरश्चीं...दधानः slightly bending his body on one side. संमुखीनः having turned his face

towards him (हंसवेग). सप्रश्रयम् *adv.* respectfully, politely. हंसवेग continues his speech from the words 'चतुरम्भोधि०'. चतु...भूतस्य who is the (worthy) abode of the prosperity (or grandeur) due to enjoying the four oceans. Construe देवस्य अन्यत् अनुरूपं प्राभृतमेव दुर्लभं लोके another present worthy of your Majesty is difficut to find in this world. सद्भावः गर्भे यस्य. सद्भा...मेकम् excepting one thing, *viz.* a heart full of goodness. He means:—an affectionate heart is the only present that can be worthy of your Majesty. सन्दे...नयता who wanted to make his message solid. अशून्य not empty, solid. वारुणातपत्रम् an umbrella derived from Varuṇa. See text p. 63 below. आभोगः आख्या यस्य. The umbrella is appropriately named आभोगः (expanse). अनु...तत् this has been made blessed by being deposited in a proper place. He means that Harsha is a proper person to whom the umbrella (emblem of sovereignty) may be entrusted. कुतूहलं कुर्वन्ति इति०कुन्ति. शैत्य...छायायाः for the purpose of giving coolness to its shade. प्रध्यानानन्तरम् after reflection *i. e.* after the person possessing it desires. दन्तवीणा chattering of the teeth due to cold. चन्द्रभासाम् चन्द्रस्येव भाः येषां (waters) that are as bright as the moon. मणिशलाकाभ्यः from the jewelled ribs. इच्छामनतिक्रम्य यावदिच्छं as long or as much as desired. प्रचेताः 'प्रचेता वरुणः पाशी' इत्यमरः. सप्तार्चिः—fire. पृषदश्वः wind 'पृषदश्वो गन्धवहः' इत्यमरः ('पृषन्मृगविशेषोऽश्वोऽस्य पृषदश्वः, पृषन्त्यम्बुकणाः सन्त्यश्वा अस्येत्येके' क्षीर०). विस्रब्धं confidentially. We must supply देवः as the subject of श्रोष्यति or read श्रोष्यसि as C and T suggest. विवृत्य having turned round (from वृत् with वि).

P. 60 l. 28—**P. 61** l. 21 स...महच्छत्रम्. तत्=आतपत्रम्. धौ...धीत् he took it out of its case made of white silk. 'निचोलः प्रच्छदपटः' इत्यमरः. अतिसितं महः (तेजः) यस्य. ०महसि goes with यस्मिन्. In the following clauses the author makes a very imaginative effort to convey the extreme whiteness and brilliance of the umbrella. सरभ...हरेण S'iva as if laughed wildly. S'iva's laugh is called अट्टहास. Smiles and laughs are spoken of as white. अहासि Aorist passive of हस्. There are many such Aorist forms in the following clauses. रसा...मण्डलेन—शेष, the king of Nâgas, dwells in पाताल and its 1000 hoods are pale in colour. चक्रीभूय having assumed the form of a circle. The umbrella was round. The poet says it looked like the milky ocean transformed into a circle. गगनमेव अङ्गनं तस्मिन्. The clouds (वलाहकः) in S'arad are white. A गोष्ठीबन्ध (an assembly of learned men) is held in one's अङ्गन. विश्रान्त that had taken rest. वितता पक्षतिः (पक्षमूलं)

यस्य· पिता...यूथेन the swarm of swans that are the conveyance of Brahmâ. हंसs have white wings 'हंसास्तु श्वेतगरुतः' इत्यमरः. अत्रिनेत्रनिर्गतस्य—The moon is said to have sprung from the lustre of Atri's eye. See हरिवंश 25 'नेत्राभ्यां वारि सुस्राव दशधा द्योतयद्दिशः। तं गर्भं विधिना हृष्टा दश देव्यो दधुस्तदा॥ समेत्य धारयामासुर्न च ताः समशक्नुवन्। स ताभ्यः सहसैवाथ दिग्भ्यो गर्भः प्रभान्वितः। पपात भासयंल्लोकाञ्शीतांशुः सर्वभावनः।' verses 6-8. Compare 'अथ नयनसमुत्थं ज्योतिरत्रेरिव द्यौः' रघु. II. 75. कुमुदs bloom in moonlight. उद्गमनक्षणः the moment of the emergence. पुण्डरीक has a long stalk like the handle of an umbrella and is white. आहिते...क्षणाम् as if the eyes (of people) had been satiated with the delight of seeing a moonlit evening. उदमांक्षीत्—Aorist of मस्ज् with उद्—emerged. मन्दाकिनी is the celestial Ganges and hence the word अम्बरोदरे (in the sky). महत् goes with ०मण्डलम्. The umbrella also was covered with an अम्बर (cloth). परि...निशया as if the day had been exchanged for a full moon night. The umbrella was raised up in space. But its mellow white light made the day look like night lit up by the full moon. The full moon also is white and round. इन्दूदयसन्देहेन दूयमानं मानसं येषाम् (*adj.* of मिथुनैः). As the umbrella looked like the moon, the चक्रवाकs thought that the time for separation had come. See p. 57 for चक्रवाक. विघटितं connect with ०मिथुनैः. विघटमानाभ्यः (that separated or opened) चञ्चुभ्यः च्युताः मृणालकोटयः येषाम्. The चक्रवाकs opened their beaks from grief and let fall from them the ends of fibres. आसन्नकमलिनी neighbouring lotus lake. ०पटलाशङ्कया सङ्कोचितं केकाखमूकं मुखपुटं येषाम्. The peacock is in its glory before the advent of the rains and its feathers begin to drop after the rains. The white umbrella they took to be an autumnal cloud. प्रबुद्धं कुमुदषण्डैः the beds of कुमुदs awoke (opened). आबद्धः चन्द्रात् (चन्द्रदर्शनात्) आनन्दः तेन उद्दामं उद्दलत् (opening) दलपुटं तस्य अट्टहासः तेन विशदं यथा स्यात् तथा. चित्रीयमाणं (विस्मयमानं) चेतः यस्य. चित्रीयते is a denominative verb from चित्र according to 'नमोवरिवश्चित्रङः क्यच्' पा. 3. 1. 19. The principal sentence is ०चेता...राजा दृष्ट्वा सादरं ऐक्षिष्ट तत्...महच्छत्रम्. दण्डस्य अनुसारेण अधिरोहतीति—(eye) that mounted up following the track of the handle (of the umbrella). शैश...द्वीपस्य as if it were the babyhood of the white continent. A person, when a baby, is much fairer than when grown up. श्वेतद्वीप—In श्वेतद्वीप everything was supposed to be white; compare 'श्वेत द्वीपनिवासमिव...अनुभवति जने' काद० (p. 162). For a description of श्वेतद्वीप see शान्तिपर्व chap. 336. 'आलोकयन्नुत्तरपश्चिमेन ददर्श चाप्यद्भुत-

मुक्तरूपम् । क्षीरोदधेर्योत्तरतो हि द्वीपः श्वेतः स नाम्ना प्रथितो विशालः ॥' 8 'श्वेताः पुमांसो गतसर्वपापाः' 10. अंशावतार—partial incarnation. When a portion of a deity appears in flesh and blood, that is अंशावतार, as opposed to पूर्णावतार. धर्म must be white (pure); its heart will be whiter. दन्ताः मण्डलकमिव तस्य द्युतिः तेन धवलं. A face (मुख) is illuminated by the lustre of white teeth. The commencement (मुखं) of the regime of an emperor (चक्रवर्तिन्) is marked by a मण्डल. For मण्डल (with reference to चक्रवर्ति) see p. 42. Further the umbrella was white and round and resembled ivory (दन्त) in its whiteness; or perhaps its ribs were made of ivory. मौक्तिक... दिवः—०परिकरेण or परिकरवत् वा सितम्. The idea is:—The umbrella was white, being surrounded by a band of bunches of pearls. It resembled the parting line of the hair of the damsel (Heaven). In the सीमन्त of a woman there may be a pearl ornament. The heaven has the ring (चक्र) of the Milky Way which is white and is like a सीमन्त and the stars therein resemble pearls. वहलज्योत्स्नया शुक्लं उदरं यस्य. The fully expanded umbrella was like the halo of the moon and its centre was like the orb of the moon. शौक्ल्येन अपहसिता शङ्खश्रीः यस्य येन वा. The umbrella was whiter than a conch. It was also whiter than the head front (शङ्खः) of ऐरावत. ऐरावत is white; compare 'ऐरावतदेहच्छविमिव (महाश्वेताम्)' काद० p. 129. An elephant's ear is always flapping and hence the umbrella is compared to the motionless ear of ऐ०. आवर्तः whirlpool. त्रिविक्रमस्य=विष्णोः. The Ganges is said to have sprung from the foot of Vishṇu Compare 'वामपादाम्बुजाङ्गुष्ठे नखस्रोतोविनर्गता । विष्णोर्बिभर्ति यां भक्त्या शिरसाहर्निशं ध्रुवः ॥' विष्णुपु० II. 8. 110. See also मार्कण्डेय 56. प्रचेतसः=वरुणस्य. मानस...वेश्म् which (umbrella) was surrounded by rows of chowries made of lotus fibres from the मानस lake. The white fibres resemble the bright rays of the crest jewel of वरुण. श्लिष्ट closely stuck. उपरि लक्ष्मणा... शिखरम्—on the top of the umbrella there was the emblem (लक्ष्मन् n) of a हंस with wings spread out. वितते पत्रे (पक्षौ) यस्य. चक्र...निश्चलेनेव—the figure of the हंस on the umbrella was naturally motionless. The poet fancies that it was a living हंस motionless because it was intent upon listening to the jingle of the anklets of the Glory of an emperor. For हंसs listening to anklets, see p. 95. स्पर्शवता=सुखस्पर्शेन or मृदुस्पर्शेन. प्रभाव...मृणालेन नीतेन दण्डताम्— its handle was made of a lotus stalk from the मन्दाकिनी, which (stalk) was made stiff by the power (of वरुण). मुकुलिता (contracted) फणा यस्य. वासुकि the lord of serpents is pale and

long and resembles the long lotus stalk. प्रथिमन् *m.* breadth. समुच्छ्राय: height. स्तबक...स्तम्भस्य it was like a bunch of flowers on the trunk (tree) of Brahmâ *i. e.* it was the pick, the cream of the world. नाभि०—As the spokes start from the round nave (नाभि) of a wheel, so from it radiated light. कीर्ति is white.

P. 61 l. 22—**P. 62** l. 18 दृष्टे च...छायाम्. कार्माः = 'स कार्मः कर्मशीलो यः' इत्यमरः. 'कार्मस्ताच्छील्ये' पा. 6. 4. 172. परार्घ्यरत्नानां अंशुभिः शोणीकृताः दिग्भागाः यैः (*adj.* of अलङ्कारान्). Remove the comma after दिग्भागान्. For भगदत्त, see above p. 187 and text p. 63. परागत come, handed down. आहतलक्षणान् = प्रसिद्धान्, 'गुणैः प्रतीते तु कृतलक्षणाहतलक्षणौ' इत्यमरः (आहतानि उद्घोषितानि लक्षणानि यस्य). प्रभा... त्कर्षान् the best of crest jewels that covered (everything) with their sheen. अनेक...क्षौमाणि— silken cloth rolled up in charming variously coloured cane boxes and bright like the rays of the autumn moon and that were capable of purifying a person. उल्लिखित carved out. For गल्वर्क, see p. 77. निचोलकैः (cases) रक्षिता रुक् (कान्तिः) येषाम्. ०भङ्गेन भङ्गुराणां wavy with charming figures in gold. अतिबन्धुरः परिवेशः (fringe, hem) येषाम्. कार्दरङ्गचर्मणाम् of कार्दरङ्ग shields. कार्दरङ्ग seems to be the name of a country. जातीपट्टिकाः loin-cloths. 'जातीपट्टिकाः श्रेष्ठानि जघनग्रन्थनानि' com. चित्रपट cloth with paintings or figures. समूरुक is a kind of deer. उपधानम् pillow. 'समूरुश्चेति हरिणा अमी अजिनयोनयः' इत्यमरः. प्रियङ्गुप्रसववत् पिङ्गला त्वक् येपाम्. प्रियङ्गुः millet. प्रसवः fruit. अगुरुवल्कलेन कल्पितः सञ्चयः येषाम् the leaves of which were made of अगुरु bark. परिणतं (अत एव) पाटलं पटोलं तस्येव त्विट् (कान्तिः) येपाम्. पटोल is called in Marathi पडवळ. तरुण...हरिन्ति as green as a young pigeon. Some of the betel nuts were green and some red. क्षीरक्षारीणि from which milky juice was oozing (being recently cut from the trees). ०कपोलवत् कपिलानि कापोतिकापलाशानि तेषां कोश्या कवचितं अङ्गं यासाम् that were covered with cases of the leaves of the कापोतिका plant as tawny as the cheeks &c. स्थवीयसी *f.* comparative of स्थूल. वैणवीर्नाडीः (object of प्रकाशयांचक्रुः) tubes of bamboo. पट्ट...र्पितान् (connect with राशीन्) placed in bags made of woven silk. For प्रसेवक, see p. 180. भिन्ना...गुरुणः of black aloe (कृष्णागुरु *n.*) as dark as pounded collyrium. This and the following genitives are to be connected with राशीन्. गोशीर्षम् is a kind of very fragrant sandal. 'तैलपर्णिकगोशीर्षे हरिचन्दनमस्त्रियाम्' इत्यमरः ('तैलपर्णगोशीर्षौ गिरी आकरौ अस्य' क्षीर०). कस्तू...कानां of bags of musk. कक्कोलं a fragrant berry (Marathi कंकोळ). जातीफलं nutmeg. अतिमधुरः मधुरसः

तस्य आमोदेन निर्हारिणीः redolent of the perfume of very sweet wine. The com. takes the word to be मधुरसा. 'मृद्वीका गोस्तनी द्राक्षा स्वाद्वी मधुरसेति च' इत्यमरः. उल्लककलशीः pitchers of उल्लक. 'उल्लकः सुगन्धिफलविशेषरस : । आसवभेद इत्यन्ये' com. अवलम्बमानानि तूलिकाः (brushes) अलाबुकानि च येभ्यः—अलाबुकम् vessel made of a gourd (to hold paints). आ...टान् boxes of boards for drawing pictures. कनकशृङ्खलया नियमिताः ग्रीवाः येषां or यासाम्. For किंनर, see above p. 187. C and T suggest that some species of ape may be meant here. वनमानुषी 'ourang—outang' C and T. जीवञ्जीवक is a bird, the चकोर according to अमरकोश. Compare 'पाणितलसंवर्धितं मे जीवञ्जीवमिथुनं क्रीडापर्वते यथा न विपद्यते तथा कर्तव्यम्' काद० p. 316. परिमलेन आमोदिताः ककुभः (दिशः) यैः. गेह... चमरीः chamarî deer accustomed to move about the house. चामीकर...गतान् placed in cages of cane painted with gold. बहुसुभाषितैः जल्पाका जिह्वा येषाम्. जल्पाक garrulous. 'स्याज्जल्पाकस्तु वाचालः' इत्यमरः. 'जल्पभिक्षकुट्टलुण्टवृङः पाकन्' पा. 3. 2. 155. प्रवालः—लम्—coral. जल...कुण्डलानि rings of the long tusks of hippopotamus, bristling (दन्तुर) with rows of large (उदग्र) pearls from their headfronts. It was believed that pearls were found in the temples of elephants. 'द्विपभुजगशुक्तिशङ्खाभ्रवेणुतिमिसूकरप्रसूतानि । मुक्ताफलानि तेषां बहु साधु च शुक्तिजं भवति ॥' बृह० 81. 1. Compare 'शशिकेसरिविदार्यमाणतमःकरिकुम्भसम्भवेन मुक्ताफलक्षोदेनेव धवलतामुपनीयमान्' काद० p. 160 of P. सकल...धाम्नः that is the abode of all precious things (applies both to महार्णव and कुमार). परमे...ईस्य which is fit to be held on the head of a परमेश्वर (emperor); which is to be held on the head by परमेश्वर (शिव). शिव placed the moon on his head to lessen the fever of his body due to हालाहल. कुमुदवान्धवस्य = चन्द्रस्य. न विसयाय does not cause wonder *i. e.* does not make me wonder. बाल...कृतयः favours (bestowed on others) are the first lessons of the great. मङ्गलाकाङ्क्षी desiring an auspicious (conclusion to his expedition). प्राङ्मुखः with his face to the east. आभोगस्य—the umbrella was so called.

P. 62 l. 19—**P. 63** l. 9 अथ विशत...वनानाम्. अस्य = हर्षस्य. छायायाः जन्म यस्य (*adj.* of जडिम्ना). जडिम्ना...विम्वम् by the coolness it seemed as if the disc of the moon had become his crest jewel *i. e.* under the shade of the umbrella he felt as much coolness as he would have if the moon had been placed on his crest. Explain the following similarly. Everyone of his limbs and his whole body felt the coolness. अम्बुबिन्दून् मुञ्चन्तीति ०मुचः (*adj.* of मणयः). It should be noted that all the objects mentioned are white and cool. चन्द्रकान्त—moonstone,

that was believed to ooze when the rays of the moon fell upon it. कर्पू...युगले his eyes felt the coolness of camphor applied to them. गलन्तः तुहिनकणाः तेषां निकरेण कृतः नीहारः (frost, dew) येषाम्. हरि...मुरसि—हरिचन्दनम् is a kind of yellowish sandal. अन्त...दङ्गानि a concealed melting slab of ice as if smeared his limbs. अजर्यं सङ्गतम् undying or everlasting friendship 'अजर्यं सङ्गतम्' पा. 3. 1. 105 (नञ्पूर्वात् जीर्यतेः कर्तरि यत् सङ्गतं चेद्विशेष्यम् । सि. कौ.). प्रतिकौशलिका a present in return (from कुशलं). हंसवेगाय—connect with प्राहिणोत्. धवलकर्पटेन प्रावृतं धौतं (bright, polished) नालिकेरं (cocoanut shell used as a box) तस्मिन् परिगृहीतम् contained. विलिप्तशेषं चन्दनम् (object of प्राहिणोत्) sandal paste that remained after he (हर्ष) had anointed himself. This was deemed a mark of great favour and friendship. अङ्गस्पृष्टे—touched by his own person. शरदि तारकाः तेषां इव आकारः यासां ताः ०काराः ताराः (pure and bright) मुक्ताः तैः स्तबकितं पदं यस्य. The stars shine very brightly in the clear autumnal sky. कटिसूत्रम् belt. कटक...तरत्—the setting of the sun is represented as due to his desire to wash his body rendered dusky by dust. 'मलीमसं तु मलिनम्' इत्यमरः. वारुणीं दिशम्—वरुण presides over the West. अयासीत्—the subject is अंशुमाली. कमलs close their petals at sunset. प्रमुखे एव at the very beginning (of his expedition). The closing petals of the lotuses are represented as the folded hands of the earth. The earth as if submitted to him at the very start of his march. नृपा...मयः इव (the glow of twilight) was as if made up of the अनुराग (love, redness) for the king. The idea is:—the twilight made the whole world aglow; the poet fancies it was rather the अनुराग of the world that spread over it. निखिल...बन्धुः which is a kinsman (*i. e.* closely connected) with the folding of the hands of the people. People perform सन्ध्यावन्दन in the evening; people also fold their hands before a king. ०शङ्किनी afraid of. प्रचितः तिमिरस्य निवहः (समूहः) यस्याम्. निर्वाणः (extinguished) अन्यनृपप्रतापानलकलापः यस्याम्. When we quench fire, black charcoal is left. अवचकरुः *perfect 3rd plu.* of कृ with अव to spread. मेदिनी...ककुभः—clusters of stars resembling expanded *Tagara* flowers twinkled in the sky and seemed as if they were the bunches of flowers spread in the evening audience-hall of the lord of the earth. मार्गो...वतस्य the track of ऐरावत grey with dust shone in the sky. ऐरावत is the vehicle of इन्द्र, the lord of the east. The dust is represented to be raised by ऐरावत that fled from the गन्धगजs of Harsha. रजःपाण्डुः also means 'pale like

or with the pollen of flowers'. The east became lit up with the rays of the moon that was about to rise. कुपितः नृपः (हर्षः) व्याघ्र इव तेन आघ्राताम् (smelt, touched). उपसृष्टामिव as if it were possessed by an evil spirit. पौरुहूतीम् = ऐन्द्रीम्. रोहिणीरमणः = चन्द्रः. For रोहिणी being the favourite wife of the moon, see pp. 9, 47, 62. The simple idea is that the moon rose up high in the sky. रोहिणीरमण also means 'a bull', that leaves a place where he smells the tiger. रोहिणी a tawny cow. 'अर्जुन्यघ्न्या रोहिणी स्यादुत्तमा गोषु नैचिकी' इत्यमरः. C and T see here a reference to the growing power of शशाङ्क the Gauḍa king. मानिनी...भेदिन्यः the rays of the moon melt the heart of proud women *i. e.* they become favourable to their husbands with whom they were displeased. प्रयाण ...भेदिन्यः as the news of the march (of Harsha's army) breaks the heart of proud women (because they are afraid of the death of their husbands when they oppose him). नवनृपस्य (हर्षस्य) दण्डयात्रा &c. चक्षुषु...हिनीनाम् the lords of rivers (oceans) became agitated *i. e.* after the rise of the moon the ocean has a full tide. This tidal agitation is fancied to be due to the fear of the expedition of हर्ष. वाहिनीनां पतयः also means 'commanders'. तरलिताः सत्त्वानां प्राणिनां वृत्तयः येषु the movements of the animals in which were made unsteady (with oceans). By the tide the aquatic animals were carried here and there. तरलिता सत्त्वस्य धैर्यस्य वृत्तिः येषाम् whose steadiness of mind was shaken. चिन्ता— anxiety entered the hearts of kings (भूभृत्). Darkness entered the caves of mountains (भूभृत्) *i. e.* only the caves were dark; the rest was lighted up by the moon. विमुक्ताः सर्वाः आशाः दिशः यया (*adj.* of सन्ततिः); विमुक्ता सर्वा आशा (hope) यस्यां (*adj.* of चिन्ता). निद्रा...वनानाम्—The कुमुद lotuses open in moon-light. प्रति...निद्रा sleep left the eyes of the rivals of हर्ष.

P. 63 l. 10—**P. 64** l. 12 **अस्यां...स्वामिन इति.** महावराह-सम्पर्केण सम्भृतः गर्भः यस्याः. महावराह refers to the Boar incarnation of विष्णु. Compare 'यदाहमुद्धृता नाथ त्वया सूकरमूर्तिना । त्वत्स्पर्शसम्भवः पुत्रस्तदायं मय्यजायत ॥' विष्णुपु० 5. 29. 23. नरक was king of प्राग्ज्योतिष. कृष्ण killed him at the request of Indra. He deprived वरुण of his umbrella, took away मणिपर्वत from मन्दर, the ear-rings of अदिति &c. 'छत्रं यत्सलिलस्रावि तज्जहार प्रचेतसः ।' विष्णु० 5. 29. 10. त्रिभुवनं भुङ्क्ते इति ०भुक् तस्य. भुजयोः शौण्डः प्रवीणः. The construction is यस्य... आज्ञया विना रविरस्तं न अव्राजीत्. ०वाकीभिः कोपकुटिलैः कटाक्षैः ईक्षितः. The चक्रवाकी is separated from her lord at sunset and so fearing it looks angrily at the sun. भयचकितेन अरुणेन परिवर्तितः (turned)

रथः यस्य. अरुण is the charioteer of the sun. बहि...यमिव as if it (छत्र) were his heart dwelling outside. The छत्र was as dear to वरुण as his own heart. Only the छत्र was outside his body. अन्वये in the line or family. भगदत्त was a contemporary of the Pâṇḍavas and took part in the great war. See above p. 187. वज्रदत्त was son of भगदत्त and was defeated by the Pāṇḍavas in their अश्वमेध. See आश्वमेधिकपर्व chap. 76. कैलासस्य इव स्थिरा स्थितिः यस्य whose sense of duty was as firm as Kailâsa. अग्रजेन...कारेण who was born together with pride, as if the latter was the elder of the two. The idea is:—he and अहङ्कार were twin brothers; but अहङ्कार was the elder of the two *i. e.* he paid more regard to, subordinated everything to अहङ्कार. From his very birth he was proud. The reading श्जेनेव does not yield a good sense. प्रतिग्रहान् (1) presents (with द्विजातीन्); (2) the rear of an army. अरातीन् प्रतिग्रहान् अग्राहयत् he made his enemies take to the rear of their armies *i. e.* to run from the battlefield. 'सैन्यपृष्ठे प्रतिग्रहः' इत्यमरः. यत्र परं...लक्ष्म्या in whom लक्ष्मी (royal glory) attained her greatest sweetness. There is a picturesque contradiction in saying that लक्ष्मी sprung from the *salt* ocean became *sweet*. Effects generally possess the properties of their causes. वाहिनीनाथानां (1) of commanders of armies; (2) of oceans. शङ्ख was an emblem of command. The great warriors in the महाभारत war had each a शङ्ख which they blew before beginning the fight. Both शङ्खs and jewels are found in the sea as well as with commanders. स्थैर्यः...करम् he took the steadiness of the earth, but did not levy tribute from it. He was as steady as the earth. अवनिभृतां = राज्ञां, पर्वतानां च. गौरव...नैष्ठुर्यम्—mountains have गौरव and नैष्ठुर्य both. He took the one (*i. e.* he was majestic) and not the other (*i. e.* he was not harsh). There is a suggested sense. He deprived the kings of their high position. C and T take भास्करद्युति as the name of the king. This does not seem to be correct. भास्करस्य इव द्युतिर्यस्य. The king's name was कुमार alias 'भास्करवर्मन्. See above text p. 60. l. 4. भास्करद्युति as the name of a king will probably be found nowhere (with the last word द्युति in the feminine gender). The word कुमार suggests another idea. भीष्म remained a कुमार (prince) all his life; he never became a king. सङ्कल्पः resolve. स्थेयान् *nom. sing. m.* of the comparative of स्थिर. प्रचण्डेन प्रतापज्वलनेन जनितः दिशां दाहः येन. जगत्येकवीरेण who is the only (unequalled) warrior in the world. मैत्री...भृताम् the friendship of kings generally is dependent upon

some purpose *i. e.* it is never disinterested. य...देवम् which when mentioned would make your Majesty a friend (of the king भास्करवर्मा). सञ्चिचीषतः desiring to collect. He now mentions several purposes which induce kings to form friendships and dismisses them all by saying that Harsha is in need of none of them. First he takes up wealth. बहिरङ्ग external *i. e.* not of the essence. बाह्य...काशः As he relies solely upon his arm, the desire of even his other limbs to help him has no scope *i. e.* even his other limbs cannot offer him any help; what can a stranger do? चतुःसागराणां ग्रामः समूहः तस्य ग्रहणे घस्मरस्य (greedy). उपन्यासः proposal. The word ग्राम suggests that even the four oceans are but a small village to हर्ष. अभि...भनमपि अकिञ्चित्करम् even the allurement of the gift of a beautiful maiden is of no value. लक्ष्मीमुखारविन्ददर्शनेन दुर्ललिता (fondled) दृष्टिः यस्य. No maiden can be more alluring than लक्ष्मी. अघट...पदार्थेऽस्मिन् this being an object that is attainable by means which are all incapable of attaining it. प्रार्थनामात्रकमेव—connect with शृणोतु. अनुरुध्यमानः being favourably disposed. देवेन—connect with अजर्यं सङ्गतमिच्छति. एक...द्विषा like that of Kubera with the enemy of Cupid. He cast a glance at उमा and lost his left eye and the right became yellow. See रामायण VII. 13. 22–24. एकं पिङ्गं (नेत्रं) यस्य. The author instances five memorable friendships. For दशरथ and Indra, see p. 123. पुष्कराक्षः=पुण्डरीकाक्षः (कृष्णः). वैकर्तनः—son of विकर्तन (the sun) *i. e.* कर्ण. कर्ण was made king of अङ्ग by दुर्योधन. 'अस्य राज्यप्रदानस्य सदृशं किं ददानि ते।...अत्यन्तं सख्यमिच्छामीत्याह तं स सुयोधनः॥' आदिपर्व 136. 39–40. मलयानिल and माधव (वसन्त) are both excitants of love. मैत्रीयति—feels friendship. अवगच्छति...इति (and if your Majesty's) heart understands that friends discharge a slavery under another name. The idea is that friendship entails so many obligations that one has to work day and night for the other. तत...स्यते then why sit (silent)? अनुभवतु—the object is गाढोपगूढानि (close embraces). विष्णो...रिरिव as the mountain Mandara had the close embrace of विष्णु. मन्दर was the churning handle and विष्णु churned the ocean and the mountain rubbed against his body. विकट...मणीनां विघट्टनेन (striking against) कणितानि (jingling) कटकमणिशिलाशकलानि येषु. केयूरक is an ornament of the arm and कटक is a bracelet. In a close embrace these two ornaments will strike against each other. कटकः—कम् also means 'the slope of a hill'. 'कटकोऽस्त्री नितम्बोद्रेः' इत्यमरः. The केयूरक of विष्णु clashed against the slopes of मन्दर in churning. कामरूप is

the same as प्राग्ज्योतिप. अस्मिन् goes with ०शशिनि. आ तृप्तेः till she (श्री) is satisfied. अन...झरिणि that pours forth a constant spring of nectar in the form of spotless beauty and grandeur. लालयतु let her please or indulge. The simple idea is:—let the king of प्राग्ज्योतिप see your Majesty's face. But the words चिरात्, शशिनि and श्रीः suggest another sense. लक्ष्मी sprang from the ocean as the moon did and therefore लक्ष्मी is the sister of the moon. Let the sister separated from her brother see him after a long time. नाभि...प्रणयम् If your Majesty does not welcome his love or if your Majesty does not approve of his request.

P. 64 ll. 13–24 विरत...त्कण्ठा इति. पूर्वोपलब्धैः which he had heard of (by hearsay). आरोपितः बहुमानः यस्मिन् in whom great regard (for कुमार) had been produced. ०व्यतिकरेण by the *incident* of &c. महान् अभिजनः (family) यस्य. प्राग्रहरः foremost (प्रकृष्टं अग्रं हरति). परोक्षसुहृदि who is a friend without seeing me. शिशिरायन्ते become cool. कमलाकरे on a bed of lotuses. तिग्मं तीक्ष्णं तेजः यस्य = रवेः. The idea is that the कमलs do not feel that the rays of the sun are hot. सु...सख्यस्य being bought by his numerous qualities, who am I to (form) friendship? The idea is:—his qualities have already made me his. It is not in my hands to *form* a friendship which did not exist before. सज्जन...दिशः the ten quarters are the unhired slaves of the sweetness of the good. The good make the world theirs by their sweetness. एकान्तावदातः उत्तानः स्वभावः तेन सम्भृतं सादृश्यं येन. The कुमुद is extremely white; so is the moon. The कुमुद is उत्तान (has its petals turned up towards the moon); the moon also is उत्तान (open, straightforward). Thus the two resemble each other and form friendship without anybody's intercession. Compare 'समानशीलव्यसनेषु सख्यम्'. समालम्बितं शरासनं येन. अव...हृदयस्य the heart feels great regard for the proud lion, though a beast.

P. 64 l. 25—P. 66 l. 16 हंसवेगस्तु...निर्जगाम. किमप...देवेन 'What else will now give pain (to both of you)? Your Majesty has spoken noble words.' He says that nothing else but the eagerness to see one another will hereafter pain the two kings. अहङ्कारः धनं यस्य. वैष्णवो वंशः—the family of भास्करवर्मा descended from नरक, the son of the earth and महावराह. पुरुषस्य हि—the principal sentence is पुरुषस्य हि सेवां प्रति...अभिमुखीक्रियमाणस्य...राजकुलं संप्रवेष्टुं कृतचित्तस्य (p. 64 l. 33)...किं प्रायश्चित्तम्...कीदृशं जीवितम् &c. (p. 66 ll. 1–3). सेवा...क्रियमाणस्य who is induced to (enter) service by

his extremely wretched state, like a bad old mother. अतिवृद्धया very old; very much aggravated. 'निरयो दुर्गतिः स्त्रियाम्' अम०. वा— It will be noticed that in each clause up to अनुवर्त्यमानस्य there is वा. These are put forward as the various reasons which led a man to accept the service of a king. कुटु...प्रेर्यमाणस्य who is urged (towards service) by greed like a discontented wife. A discontented wife always urges her husband to earn more. तृष्णा also can never be gratified to the full. All genitives in this long passage are to be connected with पुरुषस्य. असत्सङ्कल्पैः by evil thoughts. यौव...पिभिः (apply both to bad children and ०सङ्कल्प) that are born of youth and that desire many things. जरत्कु...पश्यतः who sees (*i. e.* expects) a great position like an old maid (a daughter rather advanced in age for marriage). पर...योग्याम् that is commensurate with the solicitations he addresses to others (with अवस्थाम्); that is fit to be sought by others (with ०त्कुमारीम्). परेषां मार्गणं (याचनं) तस्य योग्याम्; परैः मार्गणं तस्य &c. स्वगृहे...योगम् who is compelled to make efforts by all badly placed planets in their houses like bad kinsmen. स्वगृहे—in his own house; in their 'houses' or 'mansions' (with ग्रहैः). The planets are believed to be very powerful when they are in 'mansions' (स्वगृह) *e. g.* सिंह is the स्वगृह of रवि, कर्क of the Moon, मेष and वृश्चिक of Mars and so on. दुःस्थितैः in distressed circumstances; in evil aspects with other planets. 'आभिमुख्येन उद्यमः अभियोगः' क्षीर०. पुरातनैः of long standing; done in former lives (with कर्मभिः). अतिदुस्त्यजैः—old servants cannot be easily got rid of; the fruits of evil deeds done in past lives cannot be avoided. मलिनैः dirty (servants); sinful. It is the sinful deeds in past lives that follow a man and make him take service. सकल...करम् goes with both कारीषाग्निम् and राजकुलम्. कारीषस्य अग्निः fire of dried cowdung. Its heat is more intense than that of fire fed with wood. करीषं शुष्कगोमयं तस्य समूहः कारीषम्. कृत...कुलम् who has made up his mind to enter the palace (*i. e.* the service of a king). दुष्कृतिनः one who is guilty of some deadly sin. He may be condemned to be burnt alive. उपहता सक...शक्तिः यस्य. मिथ्यैव...लाषस्य who has vain hopes of seizing the whole gamut of the sensual pleasures his heart desires. The servant vainly thinks that he would by entering service enjoy all विषयs; the old voluptuary also thinks the same. प्रथममेव शुष्यतो...रुद्धस्य first of all (before a man actually gets into royal service) he is obstructed by the doorkeepers and has to

wither away at the portal for days. The वन्दनमाला also is tied to the portals and becomes dried by time. For वन्दनमाला see p. 178. करि...पुटस्य—see (text p. 49 l. 17) for ०पुट. प्रति...मानस्य—he is driven out by doorkeepers who beat him with their hands. The leather figure also is beaten by the कर (trunk of elephants) encased in a covering. 'प्रतिहारेण वेष्टनेन मण्डलं यस्य करस्य तत्प्रहारैश्च' com. अधो...मवतः who bends down his face (*i. e.* bows low) through greed of money. निधि...रोहस्य—it was believed that a tree with treasure beneath it had boughs bending in a peculiar way. See above text p. 4 'निधिस्तरुविकारेण'. अमार्गणस्यापि (1) though he is not a suppliant; (2) though not an arrow. अति-विप्रकृष्टैः आदौ विवृत्तः पश्चात् विसर्जितः he is made to turn back by very mean (servants at the court) and then dismissed. दूरं उद्वेगं व्रजतः he becomes extremely dejected. An arrow also is अति...व्रजतः. It is drawn (विवृत्त) very far (up to the ear) and then discharged. दूरं उद्वेगं व्रजतः (an arrow) reaches a long distance very swiftly (उत्कृष्टः वेगः यथा स्यात्तथा). विवृत also will yield a good meaning. He is first thoroughly examined by low people. The arrow (*i. e.* the bow) is opened very wide. अकण्टक...माणस्य he dogs the feet of persons about the court, who draw him and throw him out quickly, though he is not a thorn. कण्टक has also a technical meaning 'a troublesome person'. The अर्थशास्त्र has a section on कण्टकशोधन. क्षेपीयः used as an *adv.* (comparative of क्षिप्र). A thorn also pierces the sole of one's feet, is taken out and thrown away. अ...केतोः (1) though he is not Cupid; though he is innocent of love affairs (being engrossed in thoughts of service). अकालोपसर्पणेनः कुपितः ईश्वरः (राजा, शिवश्च) तस्य दृष्ट्या दग्धस्य. मदन tried to influence शिव when the latter was engaged in meditation and was burnt; see p. 38. The candidate for service approaches the king at an improper moment and angers him. प्रलय...तः (1) who is destroyed (with Cupid); (2) who disappears (with पुरुषस्य). अभिन्नः मुखरागः यस्य (applies both to कपि and पुरुष)—The redness of the ape's face remains as before. The servant shows no sign on his face though soundly rated. ब्रह्मघ्नः— the murderer of a ब्राह्मण. ब्रह्महत्या was a महापातक; see p. 84. प्रतिदिवसवन्दनेन उद्घृष्टं शिरःकपालं यस्य येन वा—the aspirant after service has to bow down every day and his head is thereby rubbed off. One that murders a ब्राह्मण has to bow by way of प्रायश्चित्त before a skull. Remove the comma after ०कपालस्य. स्पर्श...वंहतः the servant is devoid of the pleasures of

senses and has to carry out degrading duties. स्पर्शः means 'pleasant feelings, pleasure'. The slayer of a Brāhmaṇa had to avoid society and had to live by unworthy means. Note 'शिरःकपाली ध्वजवान् भिक्षाशी कर्म वेदयन् । ब्रह्महा द्वादशाब्दानि मितभुक् शुद्धिमाप्नुयात् ॥' याज्ञ० III. 243 ('तच्च कपालं स्वव्यापादितब्राह्मणशिरःसम्बन्धि ग्राह्यम् । ... तदलाभे अन्यस्य ब्राह्मणस्यैव ग्राह्यम्' मिताक्षरा). See मनु 11. 78, which prescribes for him a forest dwelling. अर्वाक्शिरसः—with head downwards (*i. e.* bent). The servant has day and night to bow to his master. त्रिशङ्कुः—He was a king of the solar race and father of हरिश्चन्द्र. He wished to go to heaven with his mortal body by performing a यज्ञ. His family priest वसिष्ठ declared it impossible. He went to the sons of वसिष्ठ who rejected his proposal. त्रिशङ्कु told them that he would go to another preceptor, whereupon they cursed him to be a चण्डाल. विश्वामित्र, whose family त्रिशङ्कु had saved from starvation in a famine, took pity on him and raised त्रिशङ्कु towards heaven, when Indra refused to admit him and made him fall down headlong. Thereupon विश्वामित्र called upon him to stay where he was and began to create new worlds, नक्षत्रs &c. The gods intervened and made his creations as eternal as those of ब्रह्मा and त्रिशङ्कु blazed forth as a constellation, but with head downwards. See रामायण I. 57-60. Compare 'सुरलोकमारोहतस्त्रिशङ्कोरिव कुपितशतमखहुंकारनिपतिता राजलक्ष्मीः' काद० p. 8. सुखवाह्यम् easily driven (with वाजिनः); who is bereft of happiness (with पुरुषस्य). In the latter case वाह्य is equal to बाह्य; compare वंशवाह्याम् (text p. 39 l. 12, notes p. 125). अनशनशायिनः—One who has resolved upon dying by starvation. हृदये स्थापिता जीवनस्य (of livelihood) आशा येन the man has hopes in his heart of making a livelihood by service. हृदये स्थापितः जीवनाशः येन. निज...खस्य—being engrossed in his duties, the servant has no time to bestow on his wife. The application of निज...खस्य to a dog cannot be explained for the sake of decency. जघन्ये अधमे कर्मणि लग्नं सक्तम्. जघन्यं (जघने भवं) कर्म सुरतं तस्मिन् लग्नम्. अनु...पिण्डस्य—the servant has to take his food in some dirty place. अन्नपिण्ड is offered to the dead (प्रेत) in places (*viz.* river &c.) where the deceased was never accustomed to take food. बलिभुजः=काकस्य. जिह्वायाः लौल्येन उपयुक्तं पुरुषवर्चः येन who wasted his manly spirit for satisfying his fastidious tongue. जिह्वालौल्येन उपयुक्तं (भुक्तं) पुरुषस्य वर्चः (excrement) येन (with crow). 'तेजःपुरीषयोर्वर्चः' अम. वृथा...जीवतः who lives a life applied to no purpose (applies to both). The crow is supposed to live long. 'काकोऽपि जीवति चिरं च बलिं च भुङ्क्ते'. वृथा विहितं

आयुः यस्य. The com. separates 'विभ्यः पक्षिभ्यः हितमायुः यस्य' who has a life useful to birds (with crow). दग्ध...कृतान् rendered rugged by the ashes of persons burnt (with श्म॰); rendered harsh by their accursed prosperity (with ॰वल्लभान्). दग्धानां भूत्या; दग्धा चासौ भूतिः तया. पिशाचs were supposed to resort to the trees of the cemetery. विपरीतजिह्वया जनितं माधुर्यं येषाम् (1) who talk sweet words by a false tongue (with kings); who talk sweetly with a tongue that is turned backwards (with parrots). ओष्ठमात्रे ओष्ठे एव) प्रकटितः रागः (प्रीतिः, रक्तत्वं च) येषाम्. The hearts of the kings know no affection; it is only their words that are full of affection. The beak of the parrot is red. राजानः शुकाः इव. राजशुकाः—a variety of parrots. मुग्ध...मानस्य who is fooled and allured. नरेन्द्र...विष्टस्य that takes possession of a person by the power of a wizard (with वेताल); who is overcome by the power of his king (with servant). For नरेन्द्र in the sense of wizard, see p. 33. न कि...तः there is nothing that he will not do (with both) वेताल and servant. चित्रधनुष इव like a painted bow. अलीकं गुणाध्यारोपणं एव एका क्रिया तस्यां नित्यनम्रस्य—the painted bow is always bent and has a false (*i. e.* unreal, painted) string placed upon it. The servant is also humble and solely engaged in ascribing false virtues to his master. निर्वाणं (extinguished) तेजः यस्य (with धनुषः and पुरुषस्य). The pictured bow has not the force of the real one. संमार्जन्या (broom-stick) समुपार्जितं रजः (dust) येन—the servant has to scour the dust off the floor by a broom-stick; dust is accumulated by a broom-stick and thrown on अवकरकूट. अवकरकूटः heep of sweepings. 'संमार्जनी शोधनी स्यात् सङ्करोऽवकरस्तथा । क्षिप्ते' अम॰. निर्माल्यम् flowers used and cast off. These may be thrown on the heap of sweepings; the servant is often given what his master has worn. Besides the word may suggest that he wears no माल्य (flowers, which produce beauty and are a sign of happiness). C and T suggest that निर्माल्य may mean purity. We fail to see how; and even if it does, it cannot be made to fit in here. कटुकै...मानस्य—the servant is worried by the sharp words of his master; or कटुक has the same sense as on p. 54 l. 14 (text). A man suffering from कफ is treated with कटुक (bitters). See अष्टाङ्गहृदय I. 13. 10. 'श्लेष्मणो विधिना युक्तं तीक्ष्णं वमनरेचनम् । अन्नं रूक्षाल्पतीक्ष्णोष्णं कटुतिक्तकषायकम् ॥.' कटुकं also means 'Ginger, long and black pepper'. सौगतस्य—बौद्धस्य. सुगत is a name of बुद्ध and सौगत means a follower of बुद्ध. अर्थशून्या (धनविरहिता, बाह्यवस्तुशून्या) विज्ञप्तिः (प्रार्थना, विज्ञानं च)

तया जनितं वैराग्यं यस्य. The servant becomes despondent because his requests are not followed by the bestowal of wealth and wants to be a भिक्षु. It is the doctrine of one of the Buddhist schools, called विज्ञानवादिन्, that there is no positively existing entity in the world. All that exists is a train of momentary cognitions. Compare 'बौद्धबुद्धिमिव निरालम्बनाम्' काद° p. 131; 'न जिनस्येवार्थवादशून्यानि दर्शनानि' हर्षचरित 2nd उच्छ्वास. निशा...माणस्य—the servant is hurried off on various errands even at night. बलि is offered to the Mâtṛis at the advent of night; compare मृच्छकटिक I 'मातृभ्यो बलिमुपहर.' For the मातृs, see p. 26. कुशयनेन जनिता...दुःखवृत्तिः यस्य—the servant's worry is aggravated by having to lie down on bad beds or on the bare ground. कु = पृथ्वी. A person in mourning has very slight bedding. See above p. 116. तुलायन्त्रम् seems to mean 'the water-wheel.' पश्चात्कृतं गौरवं येन who leaves aside all ideas of self-respect (with servant). पश्चात्कृतं गौरवं (weight) यस्य. The wheel is turned by a man with his hands. In front of him are the empty pots; those that are filled are farther away from him. The servant has to bow; the wheel goes down to bring up water. अतिकृपण very wretched. शिरसा...स्पृशतः—the idea is:—the servant is not content with bowing his head at the feet of his superiors; with his words also he worships them (sings panegyrics of them). The words suggest another sense. A very miserly person may not be satisfied even with the head of his debtor. दैन्येन सङ्कोचितं (contracted, mean) हृदयं तेन हृतः अवकाशः यस्याः. आहोपुरुषिका—'आहोपुरुषिका दर्पाद्या स्यात्सम्भावनात्मनि' अम° ('अहो पुरुषोऽहमित्यस्य भावः आहो°' क्षीर°)—confident self-respect. He is bereft of self-respect because in his heart contracted through meanness there is no room for it. उन्नति elevation (of thought or mind). धन...र्जयतः thinking of amassing riches, he secures trouble. स्व...वर्धयतः thinking that he is making himself prosper, he merely increases his humiliation. स्वं means 'wealth' also. सत्यपि...रचयतः who folds his hands in greed though there are forests scented with the perfume of various flowers. The idea is that the servant at a court should rather take to a life in the forest. There is a striking effect produced by taking वन in the sense of water, 'though there is water, yet he folds his hands in thirst.' The com. suggests another idea. तृष्णा stands for मृगतृष्णा; 'the servant is after a mirage, though there is water fragrant with flowers.' कृतं आगः (अपराधः) येन.

दर्श...जन्मनः—the painted flower is charming to behold, but useless; so is the court attendant. For वैधेय see p. 122. अपशब्दं (अपगतशब्दं मूकं) मुखं यस्य; अपशब्दाः मुखे यस्य. The fool has in his mouth ungrammatical (or, vulgar) words. The courtier, though he knows, cannot speak out his mind and so is silent. There is a contradiction in विदुषः and वैधेयस्य (if he is a पण्डित, he cannot be a fool). श्वित्रिन् a leper, a person suffering from white leprosy. सङ्कोचितं करयुगलं यस्य. समानां तुल्यानां समुत्कर्षेपु. सम... पच्यमानस्य when his equals are raised to a higher position (than his own), he is boiled without fire. He suffers the same torments as boiling would inflict. नीच...म्रियमाणस्य when his inferiors are brought up to his level, he is dying without actually perishing. दुःखा...वृत्तेः on account of the wind of pain, he has no rest (he gets no happiness in service). The wind allows no rest (tranquility निर्वृति) to a lamp. ज्वलतो...भक्तस्य he is worried in attending court, he is devoted and yet not endowed (by his master with gifts). There is a suggestion of boiled rice (भक्त) also in which case अभक्त means 'without boiled rice'. निरूष्मणः०–he has no heat (pride) and yet he causes heat (pain) to his relatives (who feel for his low position). वि...कस्य though he is disrespected, yet he has no alternative (and remains where he is). There is another sense 'though a विमान (aerial car or chariot), yet he has no motion.' च्युतं गौरवं (respect, weight) यस्य. What has weight goes down. Though he is given no respect, yet he bends (in homage). निःसत्त्व spiritless; that has no being with him. महा...कुर्वतः he sells human flesh *i. e.* his own body (to his master). For महामांस, see p. 72. Without an animal, no मांस can be had and sold. नि...वृत्तेः though free from intoxication, yet not master of himself. मद also means 'pride.' The court servant is under the control of another. One intoxicated totters. ध्यानेन वशीकृतः आत्मा यस्य येन वा. The courtier's mind is absorbed in contemplating (ध्यान) how to acquire wealth. ध्यान is one of the eight *Angas* of योग. 'यमनियमासनप्राणायामप्रत्याहारधारणाध्यानसमाधयोऽष्टावङ्गानि (योगस्य)' योगसूत्र II. 29. A *Yogin* controls his mind (आत्मा). 'योगश्चित्तवृत्तिनिरोधः' योगसूत्र I. 2. अयोगिन् also means 'one that has no luck or armour.' योगः =दैवयोगः. 'योगः संनहनोपायध्यानसङ्गतियुक्तिपु' अम०. दग्धं मुण्डं यस्य— the servant's head is burnt by the heat of the sun, when going on errands. दग्धमुण्ड was the name of a sect of ascetics according to the com. शय्यायाः उत्थाय ०त्थायम्—gerund in अम् (णमुल)

from स्था with उद्. This gerund here conveys the idea of haste. 'अपादाने परीप्सायाम्' पा. 3. 4. 52. (परीप्सा त्वरा। शय्योत्थायं धावति ॥ सि. कौ). The courtier is in a hurry to bow to his master, the moment he leaves his bed. The ascetic also performs obeisance. The courtier degrades his family (गोत्र॰). The विदूषक (the buffoon of the Indian stage) remains in the family of the hero, makes grimaces and makes his master laugh. The courtier dances (attendance) on his master. The servant is a blot on the fair name of his family (कु॰). वंशं दहतः bamboos also are burnt by अङ्गार (live coal). नृपशोः...नमयतः a beast such as a bull. bends its neck when grass is seen by it. The courtier bows even when a trifle is given by his master. The courtier is a mere mass of flesh (with no spirit or brains) who is born solely for the purpose of filling his belly. मांस also fills one's belly when eaten. गर्भरोगस्य मातुः—he is a diseased growth in the womb of his mother. There are certain diseases of the womb (*e. g.* mole) characterized by fleshy growths or knots. अपु...भृतस्य who becomes a servant because he committed sinful deeds (in past lives). प्रतिपत्तये क्रिया what action should bring exaltation (or honour) to him? क्व... शान्तिः whither shall he go to secure rest. कः...मानः what manly pride can he entertain? किं...श्रद्धा what sort of pleasures can he have? What means his belief that he will enjoy (life)? प्रवल...यति if once a man's feet stick in deep mud, the more he struggles to extricate himself, the deeper does he go. अभ... तस्याः may that advancement (of the courtier) come to an end! For अभवनिः see above p. 182. तस्या....र्थस्य here do I fold my hands to such grandeur (*i. e.* I bid farewell to it). परिच्छदः paraphernalia, pomp. यदर्थे...ष्यति for the sake of which the head must prostrate itself on the earth. He says that if for securing wealth, rank and pomp, one has to bow his head, then it is not worth the trouble. Put a vertical line after गमिष्यति. मुख...कलमः—the construction is (यदि) मुख...रतः क्लीवः...सेवकोऽपि मर्त्यमध्ये (गण्यते) (तदा) राजिलोऽपि वा भोगी पुलाकोऽपि वा कलमः (भवेत्). The reading of B 'अशापा॰' gives a good sense. तपस्वी ascetic; wretched. तपस्वी was capable of cursing or bestowing a boon. क्लीवः coward, mean; impotent. मुखप्रियं रतं यस्य—whose affection is pleasing only in his mouth *i. e.* who expresses only lip loyalty (and his heart feels no affection for his master). With क्लीव (impotent) the meaning cannot be explained in English. मुखे प्रियं रतं (सुरतं) यस्य. See सुश्रुत शारीरस्थान chap. 2. 38. 'पित्रोरत्यल्प-

बीजत्वादासेक्यः पुरुषो भवेत् । स शुक्रं प्राश्य लभते ध्वजोच्छ्रायमसंशयम् ॥'. पूति...मयः springing from (or consisting of) rotten flesh. पूति Putrid, foul smelling. Worms are found in rotten flesh. The courtier is a despicable creature (कृमि) emitting foul smell from his body (because he has no time to bathe). अगण्यमानः—of no account; of vast dimensions (अगण्यं मानं यस्य). नरकः an insignificant man; a hell. कुत्सितः नरः नरकः, कुत्सार्थे कन्. 'कुत्सिते' पा. 5. 3. 74. पादरजसा धूसरं उत्तमाङ्गं यस्य. A courtier's head is rendered dusty by bowing at the feet of his master. A foot-stool has its top dusty because the feet rest upon it. पुंस्कोकिलः a male cuckoo; a man like a cuckoo (पुमान् कोकिल इव). काकुः *f.* is the change of voice due to different feelings such a joy, sorrow &c. 'काकुः स्त्रियां विकारो यः शोकभीत्यादिभिर्ध्वनेः' अम॰. The courtier can change his voice to suit the occasion. The cuckoo cries sweetly expressing its feeling of joy (in spring). C and T read स्थलकूर्मः which is preferable. क्रोडकषणेषु in rubbing the chest. 'न ना क्रोडं भुजान्तरम्' अम॰. The courtier has to toil hard; the tortoise has its chest rubbed against the earth when moving. नीच...करणेषु in mean flattery, 'अस्त्री चाटु चटु श्लाघा प्रेम्णा मिथ्या विकत्थनम्' क्षीर॰. मूर्च्छना—a duly regulated rise and fall of sounds due to the letting out of the air in a particular way; modulation of voice. 'क्रमात्स्वराणां सप्तानामारोहश्चावरोहणम् । सा मूर्च्छेत्युच्यते' सङ्गीतरत्नाकर I. 4. 9. मूर्च्छना also means 'fainting or delusion.' करण...शेषु in the trouble of tying the limbs of the body. The servant has his various limbs tied to work of various kinds. करणं also means 'a posture of the body; a kind of dance.' 'करणं हेतुकर्मणोः । वणिजादौ हस्तलेपे नृत्यगीतप्रभेदयोः । क्रियाभेदेन्द्रियक्षेत्रकायसंवेशनेषु च' मे॰. 'कामशास्त्रोदितकरणानि' com. पलालम् husk or straw (*i. e.* as worthless). सत्त्वशालिषु among those that are possessed of manliness. शालि suggests rice. कृकलासः lizard, chameleon. 'सरटः कृकलासः स्यात्' अम॰ (कृकं शिरोग्रीवं लासयति). The lizard now and again raises its head. The courtier has to nod his head to whatever his master speaks. जाहकः a polecat. आत्म...नेषु in contracting the body (with जाहक); in making his mind have a narrow vision (with servant). 'जाहको गात्रसङ्कोची' क्षीर॰. 'आखुर्जाहकः प्राणिभेदः, कूर्म इत्यन्ये.' प्रतिपादकः 'footstool' C and T. पाद...सु in shampooing the feet (of his master); in bearing the feet. Compare verse 20 in the introduction to हर्षचरित 'शब्दैराख्यायिका भाति शय्येव प्रतिपादकैः'. प्रतिपादक seems to mean a block on which the leg of a couch rests. कर...ताडनेषु—the servant is slapped by his master. 'कोणो वीणा-

दिवादनम्' अम॰. कोणः fiddlestick; stick. वराक...भोगी if a wretched servant (is to be counted) among men, then even a राजिल will be a cobra. 'समौ राजिलडुण्डुभौ' अम॰ ('निर्विषो द्विमुखोऽहिः' क्षीर॰). पुलाकः shrivelled grain 'स्यात्पुलाकस्तुच्छधान्ये' अम॰. 'शाल्यः कलमाद्याश्च' अम॰. Put a vertical line after कलमः. वरं...मानवता It is better that manliness (मानवता) be shown even for a moment by the man that respects himself. मानवता *instru.* of मानवत्. The student will notice how the same letters are repeated with different senses, as in यमक. न मत...मनस्विनः. The highminded do not approve of even the enjoyment of the sovereignty of three worlds by one who bows down (for it). नमतः goes with ॰भोगः and मतः with मनस्विनः. अभिनन्दितः (welcomed) अस्मदीयः प्रणयः (friendship or request). परागतः come, arrived.

P. 66 l. 17—**P. 67** l. 4 राजापि...पादयोः. कुमारदर्शनौत्सुक्येन स्वीकृतं (seized, engrossed) हृदयं यस्य. आत्मा...करणम् to offer oneself heart and soul captivates the great without roots and spells. For वशीकरण (magic power over the minds of others), roots and spells were required. But the fact that Kumāra devoted himself heart and soul to Harsha captivated the mind of the latter. प्रतिप्राभृतम् gifts in return (for those received). ॰दूतैः अधिष्ठितं (supervised by). आत्मनापि by himself, so far as he was concerned. अमित्रमभिलक्ष्य = अभ्य॰ (अव्ययीभाव)—towards his enemy (the गौड king). For साधन, see above p. 130. आवासितम् encamped. मूर्च्छा...विवेश he entered the darkness of a swoon. प्रतीहारस्य निवारणेन निभृतः निःशब्दः परिजनः यस्मिन् where attendants were motionless and speechless by the prohibition of the doorkeeper. The principal sentence is अथ भण्डिः एकेनैव वाजिना...राजद्वारमाजगाम. निखाताः बहवः लोहकीलकाः तेषां परिकरः (समूहः) तेन रक्षितं स्फुटनं यस्य the breaking of which was prevented by an array of numerous iron nails implanted in it. Nails prevent a tottering structure from giving way. The poet fancies that the numerous points of arrows on his chest were nails implanted to prevent his heart from breaking through grief (for राज्यवर्धन). Understand उपलक्षितः after हृदयेन. हृदयलग्नैः resting on or reaching his chest (with beard); deeply impressed on the heart (with ॰सत्कृतैः). स्वामिसत्कृतैः the honours bestowed on him by his master. For the growing of the beard in sorrow, see p. 118. दूरीकृतः (given up) व्यायामः तेन शिथिलः भुजदण्डः तस्मिन् दोलायमानं मङ्गलवलयं एव एका केवला शेषालङ्कृतिः यस्य—The only ornament he wore was a single auspici-

ous bracelet (on the left hand) that moved up and down owing to his arm being languid. For the wearing of bracelets by men see pp. 15, 46. अनादरेण (without particular care) उपयुक्तं (भुक्तं) ताम्बूलं तेन विरलः रागः (रक्तत्वं) यस्य. Supply उपलक्षितः after अधरेण. He was careless in taking betel; therefore his lip was faint in colour. The poet fancies that the lip was a coal from his heart burning with grief, which (coal) was pressed out by the force of his deep sighs. °विरहे विधृतं जीवितं एव अपराधः तेन वैलक्ष्यं (विलक्षस्य भावः) तस्मात्—as if through embarrassment (or shame) at the fault of continuing to live though his master was dead. One abashed covers his face with his garment. His face was covered with tears. Tears (being bright) resemble the hem of a white garment. विशन्निव अपत्रयया स्वाङ्ग अङ्गैः Through shame his limbs appeared to be entering his own body (*i. e.* his body was shrunk). वमन्निव—he heaved deep and hot sighs, which, the poet fancies, were the warmth of his valour emitted by him because it was useless (as he could not save राज्यवर्धन). मुषितः robbed. छलितः cheated. वेग...णः a young elephant. For वेगदण्ड, see p. 174. सूर्या...करः—there is a suggested sense. सूर्य stands for राज्यवर्धन and कमला means लक्ष्मी. दुर्योधननिधनेन दुर्मनाः (sad). द्रौणिः son of द्रोण *i. e.* अश्वत्थामा. See शल्यपर्व 65 'वार्तिकाणां सकाशात्तु श्रुत्वा दुर्योधनं हतम्। हतशिष्टास्ततो राजन् कौरवाणां महारथाः। ... ततो द्रौणिर्महाराज बाष्पपूर्णेक्षणः श्वसन्।' 12. दुर्योधन...र्मनाः also means 'who (Bhaṇḍin) was sad on account of the death of (राज्यवर्धन) who was hard to fight with.' अपहृतं रत्नं (राज्यवर्धनरूपं) यस्य. अपहृतानि रत्नानि यस्य (with सागरः).

P. 67 ll. 5–34 अवनि...कैस्ताम्. उत्थाय...द्रम्य he got up and went out a few steps to receive him. For व्यतिकर, see pp. 72, 130. देवभूयं गते—see above p. 150. गुप्तः इति नाम यस्य तेन. See Introduction for the significance of this. कुशस्थलम्—seems to be the same as कान्यकुब्ज. In the रामायण (I. 32) we are told that कुश, son of ब्रह्मा, had four sons, one of whom कुशनाभ founded the city of महोदय, which is identified with कान्यकुब्ज. कुशनाभ's son was गाधि. कान्यकुब्ज is designated गाधिनगर in a grant of जयचन्द्र of Kanoj. See I. A. Vol. 15 p. 6, 7. कि...पदिभिः what is the use of other seekers (for राज्यश्री)? अनुपदिन्—'अन्वेष्टानुपदी समौ' क्षीर°. परित्यक्तं अन्यकृत्यं येन. कारितं °वपनकर्म येन who was made to shave &c. शारीरिक for the body; or rather the meaning is 'he sent flowers, unguents &c., which he had meant for himself'. सपरिबर्ह together with the equipage

(paraphernalia). 'परिच्छदे नृपार्हेऽर्थे परिबर्हः' अम०. करिणः, हरीन् and the following nouns in the accusative are governed by दर्शयाम्बभूव. ०गण्डान् qualifies करिणः. ०मदः मदिरा इव तस्याः आमोदेन मुखराणां मधुकराणां जूटः तेन जटिलः करटः (cheek) पट्टः इव तेन पङ्किलः गण्डः (face) येषाम्. गण्ड...ङ्गमान्—the elephants looked like moving rocks. 'गण्डशैलास्तु च्युताः स्थूलोपला गिरेः' अमरः ('च्युताः भूकम्पादिना गलिताः' क्षीर०). गम्भीरः गर्जितरवः येषाम् (with जलधरान्); गम्भीरगर्जितवत् रवः येषाम् (with करिणः). Both clouds and elephants are dark. सप्तच्छद is the same as Marathi सातवीण. The odour of the ichor was like the scent of the सप्तच्छद, which blossoms in शरद्. चारु... हरीन् the horses had chowries with gold work on their heads. Note for the चामरs on horse's heads 'निष्कम्पचामरशिखा निभृतोर्ध्वकर्णाः' शाकुन्तल I. हरिणस्य इव रंहः (वेगः) येषाम्. बाला...वर्षिणाम् that shed a mass of light mellow like that of morn. किरणै...दिशाम् that covered the quarters with many rain-bows on account of their rays. ०कृतः (wonderful) qualifies हारान्. स्मरेण उन्मादिताः माल्व्यः तेषां कुचपरिमलेन दुर्ललितान् (fondled, caressed). The necklaces had once rolled on the breasts of Malva females and rubbed off the sandal applied by them to their bosom. तारान् bright. There is a pun here. तारा means a star. A star has only a twinkling light. The हारs, though तार, flooded the world with their light. उडुपतिः चन्द्रः तस्य पादानां (किरणानां) सञ्चयवत् शुचीनि शुभ्राणि. निज० refers to Harsha. जातरूपमयं नालं यस्य the handle of which was made of gold. लक्ष्मी dwells in a white lotus. The white umbrella resembled पुण्डरीक and the handle resembled a lotus-stalk. वारविलासिनीः dancing girls. बहूनि समररसेण साहसानि तस्मिन् अनुरागः तेन अवतीर्णाः. The Apsarases are represented as fond of heroes and as welcoming them to heaven. See above p. 101. Here the damsels are represented as Apsarases come down on earth out of their fondness for gallant deeds. आसन्दी chair of state. 'आसन्दी पीठिका' क्षीर०. ससंख्यानि आलेख्यपत्राणि येषु which were accompanied with written records giving the number (in each chest). अलङ्काराणां आपीडस्य पीडा तया सह सा० that groaned under (the weight of) the wreaths of ornaments. If we read ०पेडापीडान् the meaning will be 'that were wreathed with small bags (पेडा) of ornaments.' यथा...कारम् according to their respective functions.

P. 68 l. 1—**P. 69** l. 24 अथ...वसदिति. The principal sentence is अथ प्रविशन् दूरादेव...वनग्रामकं ददर्श तत्रैव च अवसत्. दह्यमान... दधानैः—this clause qualifies वनप्रदेशैः (l. 4)—that were rendered

grey by the smoke of granaries (बीजधानी) of wild corn, in which (granaries) fire flared up on account of heaps of smouldering पष्टिक chaff. पष्टिकः a kind of rice ripening in sixty days from the day of sowing. 'षष्टिकाः षष्टिरात्रेण पच्यन्ते' पा. 5. 1. 90. ०विसरैः विसारी विभावसुः (अग्निः) यासु (*adj.* of ०धानीनाम्). ०शाखासञ्चयेन रचितानि गोवाटानि (cowpens) तैः वेष्टिताः विकटाः (large) वटाः येपु. ०रोपेण रचितानि व्याघ्रयन्त्राणि येपु—where tiger-traps had been placed in wrath at the slaughter of young calves. वत्सस्येव रूपं येषां ते वत्सरूपकाः that were like their own children. अयन्त्रितैः (uncontrolled) वनपालैः हठेन (forcibly) ह्रियमाणाः परग्रामीणानां काष्ठिकानां (wood-cutters) कुठाराः यस्मिन्. The reading यन्त्रित० is not suitable. C and T render it by 'zealous.' ०पण्डे निर्मितः चामुण्डामण्डपः येपु. चामुण्डामण्डप seems to mean 'a flimsy structure used as a temple of Durgā.' प्रकाश्यमानम् qualifies वनग्रामकं (text p. 69 l. 24). अटवीप्रायः प्रान्तः यस्य स ०प्रान्तः तस्य भावः. ०प्रान्तता तया—as the forest settlement was bordered on all sides by forest (the villagers found it hard to secure fields for cultivation). कुद्दालप्राया कृषिः येपाम् whose agriculture depended almost on spades *i. e.* they had no ploughs and no oxen. कृपीवलैः is to be connected with भज्यमान०. अविद्यमानाः बलीवर्दाः येपाम् (*adj.* of कृपी०). अवलङ्घिः who did not hasten, who were slow. This does not yield a good sense. A and C omit अबलीवर्दैः and read अवलवङ्गिः. It is probable that अवलङ्घिः is a mistake for अवलवङ्गिः. भज्यमानानि भूरीणि शालिखलक्षेत्राणां खण्डलकानि यस्मिन्. उच्च...खण्डलकम् where many small pieces of rice-fields and threshing grounds were being divided (by farmers) in high-pitched language. खलः—लम्—threshing floor. क्षेत्र is to be connected with शालि and खल. उच्चः भागः यस्य तत् ०भागं भापितम्. भाग seems to be redundant. The reading भज्यमानभूरिखिलक्षेत्र० is better. The meaning would be 'where many pieces of waste land (खिलक्षेत्रं) were being broken by farmers accompanied with talk on higher ground or with loud talk.' अल्पावकाशैः—of small extent. This and the following instrumentals qualify केदारैः (1. 9). काशि...कठिनैः that abounded in काश grass and that were hard with black soil resembling iron. स्थानस्थानेपु स्थापिताः स्थाणवः तेभ्यः उत्थिताः स्थूलाः पल्लवाः येपु. Trees had been cut off from the fields, leaving only the trunks imbedded in the earth, which again put forth vigorous foliage. दुरुपगमा श्यामाकप्ररूढिः येपु in which the growth of श्यामाकs was impenetrable. श्यामाक is a kind of grain. अल...क्षुपैः that abounded in अलम्बुस and were thick with कोकिलाक्ष bushes. 'ह्रस्वशाखाशिफः क्षुपः'

अम०. नातिप्रवृत्तं गतागतं (गतं च आगतं च तयोः समाहारः) तेन अप्रहता भूः यस्मिन् (*adj.* of वनग्रामकं)—where the earth was not trodden because there was not much coming and going. क्षेत्राणां समीपे उप० (अव्य०). मञ्चै...द्रवम् where the (high) platforms (or scaffolds for watchmen to sleep on) suggested the depredations of wild beasts. The next clause is दिशि दिशि च...अटवीप्रवेशप्रपाणां शैत्येन त्याजयन्तमिव ग्रैष्ममुष्माणम् (l. 20). All the genitives in this clause qualify ०प्रपाणां. प्रति...कृतानाम् (प्रपाs) made of (or, under) trees growing about the roads. पथिक...छायानाम्—Travellers walking barefooted used leaves to wipe off (प्रस्फोटन) the dust off their feet and left the leaves at the प्रपा when they started. Compare 'विश्रान्तकार्पटिकप्रस्फोटितचरणधूलिधूसरकिसलयलाञ्छितोपकण्ठैः' काद० p. 223 l. 15. अटवीसुलभानि सालकुसुमानि तेषां स्तवकैः अञ्चिता (marked, decked) नवखाता (recently dug) कूपिका तस्याः उपकण्ठे (समीपे) प्रतिष्ठिताः नागस्फुटाः यासु. नागस्फुट or–टा seems to be some kind of bush. अच्छिद्रैः (closely woven) कटैः (straw mats) कल्पितं कुटीरकं (hut) यासु. कुटिला कीटानां (insects, flies) वेणी (row, line) तया वेष्ट्यमाना शक्तुशारा (spotted with barley meal) शरावश्रेणी (lines of platters) तया श्रितानाम् (०प्रपानाम्). अध्वगजनेन जग्धानि जम्बूफलानि तेषां अस्थिभिः (stones) शबलाः समीपभुवः यासाम्. जम्बूफल is Marathi जांभूळ. उद्धूलिता धूली येषां ते ०धूलीकाः कदम्बस्तवकाः तेषां प्रकरेण पुलकिनीनाम्. C and T take धूलीकदम्ब to be a tree, which also is good. Bunches of कदम्ब flowers the pollen of which was scattered about were lying near the प्रपाs and resembled hair (पुलकः) standing on end. रोमाञ्च is often compared to कदम्ब flowers. Compare 'अनिलैरपि कदम्बकेसरोत्करवाहिभिः कण्टकितैरिवानुगतम्' काद० p. 217; 'ततोऽपि घनजलधारासीकरपुलकितकाया कदम्बकलिकेव' काद० p. 254. See also उत्तरराम III. 'सस्वेदरोमाञ्चित' &c. कण्टकितं कर्करीचक्रं तेन आक्रान्ता काष्ठमञ्चिका (wooden stand) तया मुषिता तृट् (thirst) यासु. कर्करी a water jar. The idea expressed by कण्टकित is :—the porous jars had very small particles of water (due to cooled vapour) on their outside which resembled hair standing on end. C and T translate 'bristling' and suggest that the jars contained grass stalks. तिम्यत् (wet) तलं यासां ताः ०त्तलाः शीतलाः सिकतिलाः (porous) कलश्यः ताभिः शमितः श्रमः यासु. For सिकतिल, see p. 30. आश्यानेन (partially dry, moist) शैवलेन श्यामलितः अलिञ्जरः (a large pitcher) तेन जायमानः जलस्य जडिमा (coldness) यासु. उदकुम्भेभ्यः आकृष्टानि पाटलशर्कराशकलानि तैः शिशिरीकृता दिक् यासु. What पाटलशर्करा means is not clear. C and T translate 'pink gravel'. But compare 'पटुपाटलशर्करामोदमुचि' above (text p. 22 l. 30), where पाटलशर्करा is said to have a fragrance. It was probably 'a lump

of red raw sugar.' घटमुखेषु घटितानि (formed) कटहारेण (by a rope of straw) पाटलापुष्पपुटानि यासु. पाटला is a plant with red flowers. If we read करहाट it will mean 'with the fibrous root of a lotus'. शीकरेण पुलकिताः (bristling) पल्लवाः तेषां पूल्या पाल्यमानाः (preserved) शोष्याः (liable to wither) सरसाः शिशवः सहकाराः (mangotrees) तेषां फलानां जूटी तया जटिलाः स्थाणवः (pillars) यासाम् (*adj.* of प्रपानाम्). This seems to be a description of the care taken to preserve young grafted mango plants. विश्राम्यन्तः कार्पटिकाः तेषां पेटकाः (समूहाः) तेषां परिपाट्यः (successive rows) ताभिः पीयमानं पयः यासु. For कार्पटिक, see p. 166. अटवी...ष्माणम् that was made to give up the heat of summer by the coolness of the water arbours at the entrances to the forest. त्याजयन्तम् qualifies वनग्रामकम् below. प्रपा पानीयशालिका—Marathi पाणपोई. ग्राहय...व्योकारैः—we have to understand ग्रैष्मसुष्माणम् with ग्राहयन्तम्—that was made to take up the heat of summer by blacksmiths that burnt heaps of wood for charcoal. 'व्योकारो लोहकारकः' अम०. The next clause is a very long one सर्वतश्च...व्याप्तदिगन्तरम् (text p. 69 l. 7). Read ०वासिना for ०वासिनाम्. This and the following instrumentals are connected with ०लोकेन (l. 26). प्राति...वासिना that dwelt in the neighbouring district (विषयः). समासन्नेषु ग्रामगृहेषु स्थापितैः स्थविरैः परिपाल्यमानेन पाथेयेन (provisions) स्थगितः (covered, surrounded) तेन (*adj.* of ०लोकेन). पथि साधु पाथेयम्, according to 'पथ्यतिथिवसतिस्वपतेर्ढञ्' पा. 4. 4. 104. See p. 67 on वासतेयी. कृतः दारुण—दारुव्यायामयोग्यः अङ्गाभ्यङ्गः येन that had rubbed their body with oil befitting their hard toil in the forest. अभ्यङ्ग removes fatigue. स्कन्धं अध्यासितः कठोरकुठारः यस्य स ०कुठारः कण्ठे लम्बमानं प्रातराशपुटं यस्य स ०पुटः, ०कुठारश्चासौ ०पुटश्च तेन. प्रातराशः breakfast. पाटच्चराणां (चौराणां) प्रत्यवायेन (obstacle) प्रतिपन्नं पटच्चरं (rags) येन. 'पटच्चरं जीर्णवस्त्रं' अम०. कालवेत्रकस्य (black cane) त्रिगुणः (triple) व्रततिवलयपाशः तेन ग्रथिता (encircled) ग्रीवा तस्यां ग्रथितैः (fastened)–qualifies पीतकुटैः. पत्रवीटया (a bundle of leaves used as a cork) आवृतं मुखं येषाम्. We must read पीतकुटैः. Compare कुटहारिका above p. 28. ऊढं (carried) वारि येन (*adj.* of ०लोकेन). पुरःसरौ वलन्तौ (moving, quick) बलीवर्दौ तयोः युगं (pair). तेन सरतीति ०सरेण. Or युगं may mean 'yoke'. For वलत् some read बलवत्. निकटे भवः नैकटिकः. कुटुम्बिन् a peasant. ०लोकेन is to be connected with व्याप्तदिगन्तरम् below (p. 69 l. 7). श्वापदानां व्यधनं (shooting) तदर्थं व्यवधानानि (screens) तेषां वहली तस्यां समारोपिताः कुटीकृताः (twisted) कूटपाशाः (traps) यैः (*adj.* of व्याधैः). वहली seems to mean 'heap'. गृहीतानि मृगतन्तवः तन्त्र्यः जालवलयानि वागुराश्च यैः. The मृगतन्तुs (animal sinews) were for mending nets; the

lutes (तन्त्रीs) for luring the deer. Or मृग...तन्त्री may mean 'strings made of animals' sinews.' बहिः विचरद्भिः व्याधैः (व्याप्त-दिगन्तरम्). The hunters wandered outside the वनग्रामक. अंसे अवसक्तः (attached to, fixed) वीतंसः (aviary) तेन व्यालम्बमानाः (hanging about, loitering) वालपाशिकाः येषाम् (*adj.* of शाकुनिकैः). वालपाशिकः a boy hunter. सङ्गृहीताः ०जालादीनां पञ्जरकाः (cages) यैः. ग्राहकः falcon. ककरः partridge. शाकुनिक—शकुनान् हन्ति इति—according to 'पक्षिमत्स्यमृगान् हन्ति' पा. 4. 4. 35 च्युतः लासकलेशः तेन लिप्ता लता तस्यां वधूलट्वाः तासु लम्पटानाम् (eagerly following). लासकः soup, broth. लट्व means a भ्रमरक according to क्षीर०. C and T translate वधूलट्वा as 'female sparrows.' पैटकैः goes with व्याप्तदिगन्तरम्. पाशिक—a fowler. तृणस्तम्बेन अन्तरितः (concealed) तित्तिरिः तेन तरलायमानं (rendered restive) कौलेयककुलं तस्य चाटुकारैः that coaxed the dogs &c, ०मृगयां is the object of क्रीडद्भिः. मृगयुयुवभिः by youths that were hunting. परिणतः (fully grown) चक्रवाकः तस्य कण्ठवत् कषाया रुक् (colour) येषाम् (वल्कलानाम्). शीध्यानाम्—what tree is meant is not clear. कलापान्—connect this and the following accusatives with आदाय (l. 5). धातोः इव त्विट् येषाम् the hue of which was like metallic ore (such as गैरिक). गोणीः अगणिताः countless bags. धातकीपुष्प is very red. पिचव्यानां च (गोणीः) and of cotton plants. अतसी...मूलकानां of cloth made from a quantity of flax and of radish. The reading अतसीशणपूलकानां is easier 'of bundles of flax and hemp.' मधुनो माक्षिकस्य of honey derived from bees. मयूराङ्गजस्य of peacock's tails. अक्लिष्टं (untouched by anyone else) मधूच्छिष्टं (wax) तस्य चक्रं (balls) तेषां मालानाम्. लम्बमाना लामज्जकजूटजटा येषाम् (*adj.* of ०काष्ठानाम्). लामज्जकम् is the root of a fragrant grass. अपगता त्वक् येषां (barkless). कुष्ठ—a kind of plant, with a fragrant adour. बभ्रु tawny. रोध्र a tree with white or red flowers. Construe भारकान् आदाय व्रजता लोकेन (व्याप्त०). प्रविचितैः (gathered) ०फलैः पूरिताः पिटकाः मस्तके यासाम्. अभ्य...गत्वरीभिः hastening to the neighbouring villages. The next clause is इतस्ततश्च...संस्कारम् (l. 9). युक्ताः (yoked) शूराः शकुराः (tame) शाक्कराः (oxen) यासु (*adj.* of श्रेणीनाम्). पुराण...हिनीनां carrying heaps of dry cowdung (करीषं) and old dust-heaps. उत्किरः heap. धूर्गताः (sitting on the poles) धूलिधूसराः सैरिकाः तैः सरोषस्वरेण सार्यमाणानाम् that were being driven with angry voices by ploughmen &c. सैरिक—सीरं वहति इति—'हलसीराट्ठक्' पा. 4. 4. 81. सैरिभ would mean 'a buffalo.' संक्रीडन्ति (creaking) चटुलानि (loose) चक्राणि तैः चीत्कारिणीनाम् (noisy). सम्पातः multitude. संपाद्यमानः दुर्बलोर्व्यां विरूक्षाणां क्षेत्राणां संस्कारः यस्मिन् where the fields parched up on account of the poor soil were being prepared. आरक्ष...वृतिभिः—*adj.* of वाटैः. आरक्षार्थं (for protection) क्षिप्तः क्षिप्रः

दान्तवाहकदण्डः तेन उड्डीयमानैः हरिणैः हेलया (लीलया) लङ्घिता तुङ्गा वैणवा वृतिः (hedge of bamboos) येषाम्. दान्तः (an ox broken to the yoke) +वाहकः driver. निखातः (implanted) गौरस्य (buffalo) करङ्कः (skeleton) यस्मिन् सः °करङ्कः'. शङ्कुः (a dart, stake) तस्मात् शङ्कितैः शशकैः शकलिताः तुङ्गाः शुङ्गाः येषाम्. शुङ्गः the sheath or calyx of a bud. प्रयत्नेन प्रभृताः (nourished) विशङ्कटाः (large) विटपाः येषाम्. वाटैः ऐक्षवैः gardens of sugarcane. ऐक्षव—from इक्षु. °कण्ठम् (*adj.* of वनग्रामकम्). अतिविप्रकृष्टं अन्तरं येषाम्. This and the following instrumentals qualify गृहैः below. स्नुहा the milk-hedge plant. कार्मुककर्मणि साधुः °कर्मण्यः वंशः तस्य विटपैः सङ्कटानि (full of). °गर्मुतां गुल्मैः गहना गृहवाटिका येषाम्. उरुबूकः= एरण्डः castor plant. वचा, वङ्गक and सुरस are various plants. सूरण—Marathi सुरण. शिग्रु—Marathi शेगवा or शेगट. ग्रन्थिपर्ण is a fragrant कन्द. गवेधुका a grass eaten by cattle. गर्मुत् a kind of grass. निखातानि (planted in the earth) उच्चानि काष्ठानि तेपु आरोपितः काष्ठालुकलताप्रतानः तेन विहिता छाया येषु. परिमण्डल circular. परि... रूपैः where calves were tied to pegs of Khadira &c. For वत्सरूप see above p. 210. संनिवेशः situation. अङ्गना...वापिकैः.Here the text is unsatisfactory. What क्षिप्र...पूपिका means is not clear. अङ्गनागस्ति–the अगस्ति plant in the courtyard. पूपिका a sweet cake. वापिका tank. Some MSS. read क्षिप्रपूपिका. May we read क्षिप्त for क्षिप्र (the meaning being 'where there were tanks constructed under the courtyard अगस्ति plants, on which (tanks) were thrown (क्षिप्त) cakes for birds'). विकीर्णानि बदराणां पाटलानि पटलानि (heaps) येषु. °मयवृतिभि विहिताः भित्तयः येषु the walls of which were made of fences consisting of slips (पोटः) of bamboo, leaves (दलं), stalks and reeds (शरः). नलः means 'a kind of reed.' किंशुक...राशिभिः hardly yields a sense. So read °रोचनाविरचितमण्डनैः वल्वज°. किंशुकैः रोचनया च रचितं मण्डनं येषाम्. किंशुक is a red flower without fragrance. वल्वजैः बद्धः अङ्गारराशिः येषु where a heap of charcoal was tied with वल्वज grass. संनिहिताः...तण्डुलाः येषु. नलशालिः rice from नल reeds (probably देवभात). शालूकं roots of waterlily. 'शालूकमेषां कन्दः स्यात्' अम°. खण्ड candied sugar. We must read with B °हीततमालवीजैः. भस्ममलिनाः म्लानैः काश्मर्यकूटैः व्याधृताः कटाः येषु where mats were dusty with ashes and full of heaps of drying काश्मर्य plants. आश्यानानि (partially dry)... फलानि तैः स्फीतैः abounding. 'राजादनः फलाध्यक्षः' अम°. मधूक a flower of the मधूक tree. आसवः extract or decoction. कुसुम्भकुम्भाः गण्डे यस्य सः °गण्डः कुसूलः (granary) येषाम् the granaries of which were filled to the mouth with pots of safflower. अविरहितानि...बीजानि येषु. राजमाषः a kind of bean. त्रपुषं cucumber. कर्कटिका species of cucumber. मालुधानः a kind of serpent. 'मालुधानो मातुलाहिः' अम°. It is hard to say what शालिजात and जातक are. वनग्रामकम्–a village settlement in a forest.

Uchchhvāsa VIII.

Verse 1. दैवेनापि...सेवेव Even Fate as if serves beforehand the fortunate. The idea is:–there is no wonder that people pay homage to the fortunate; even Fate serves them, which is an earnest of the good things that are to be theirs at a later stage of their career. 'फलकल्याणयोर्भव्यम्' क्षीर०. *Verse 2.* सम्पर्कः union, association. नष्टः इष्टः ज्ञातिः (बन्धुः, स्वजनः) तस्य दर्शनमेव अभ्युदयः. कस्य...भवति—the answer expected is सर्वस्यैव सुखाय भवति. It is better to read भुवने. भवने would mean 'in the house.' Both the verses are suggestive of the events narrated in this उच्छ्वास. हर्ष is to meet a sage in the person of दिवाकरमित्र, he further finds his sister and receives a wonderful necklace from दिवाकरमित्र.

P. 70 l. 5—**P. 71** l. 13 अथापरे...गोचरमिति. The principal sentence is एकदा तु भूपतेः भ्रमत एव...व्याघ्रकेतुर्नाम कुतोऽपि...शबरयुवानमादायाजगाम. भूप...एव while the king was wandering. आटविकसामन्तः a feudatory dwelling in the forest. अटव्यां भवः आटविकः. ललाटस्य उपरि अधिललाटम् (अव्ययीभाव). श्यामलता—is a creeper called 'गन्धप्रियङ्गु' according to क्षीर०. कृतः मौलिबन्धः यस्य—whose hair was tied. This and the following accusatives qualify शबरयुवानम् below. 'चूडाकिरीटकेशाश्च संयता मौलयस्त्रयः' अम०. अन्धकारिणीं dark (*adj.* of ललाटस्थलीं). अका...यामामिव which resembled night on account of the frown of his eyebrow divided into three branches, which (frown) was natural (not due to any particular cause). Emphasis is laid on the word त्रि. Night is divided into *three* watches; his brow was dark and naturally covered with *three* wrinkles. So it is like त्रियामा. Night causes darkness (अन्धकारिणी). तिस्रः शाखाः यस्य. साहस० applies to both. Night is the friend of adventures; his forehead was always with him in adventures. साहसानां or साहसेषु सहचारिणी. अवतंसितः (made into an ear-ornament) एकः शुकस्य पक्षकः (wing) तस्य प्रभया हरितायमानेन (looking green). पिनद्धा (tied) काचरा (glass-like) काचमणेः (crystal) कर्णिका (ear-ring) यस्मिन्. For कर्णिका, see p. 106. चुल्ल blear-eyed. 'स्युः क्लिन्नाक्षे चुल्ल—चिल्लपिल्लाः क्लिन्नेऽक्ष्णि चाप्यमी' अम०. प्रविरलं पक्ष्म (eye-lashes) यस्य. सहजेन...क्षरन्तम् The blood of a hyena is employed as a medicine. His eyes were naturally red and therefore it appeared as if his eyes let fall the blood of a hyena useful in preparing Rasāyanas. रोचिः = दीप्तिः. 'तरक्षुस्तु मृगादनः'. तरक्षोः इदं तारक्षवम्. क्षतजम् = रुधिरम्. अवनाटा (नता low) नासिका यस्य.

'अवटीटोऽवनाटश्चावभ्रटो नतनासिके' अम॰. चिपिटः (thick, large) अधरः यस्य. चिक्किनं (flat) चिबुकं (chin) यस्य. अहीना (full) हनुः (chin) तस्यां उत्कटः (prominent) कपोलकूटास्थिपर्यन्तः यस्य—the tops of whose round cheek bones were prominent over a full chin. ईषत् अवाग्रः (अवनतः) ग्रीवाबन्धः यस्य whose neck was slightly bent. स्कन्नः (drooping) स्कन्धस्य अर्धभागः यस्य. अनवरतं कोदण्डस्य (धनुषः) कुण्डलीकरणं (bending) तेन कर्कशः (hard) व्यायामः तेन विस्तारितेन. अंसल strong 'बलवान्मांसलोंऽसलः' अम॰. उरसा...गिरेः who as if laughed at the breadth of the rock on the slopes of the Vindhya by his chest that was &c. अजगरः a huge serpent said to swallow goats. लघयन्तम् ridiculing, casting into the shade. तुहिनशैलः हिमालयः तस्मिन् शालद्रुमाः तेषाम्. द्राघिमाणं (लघयन्तम्)—his arms were long like the शाल tree. वराह...प्रकोष्ठे on his forearm the back of which was thickly covered with a mass of the roots of the नागदमन plant which was fastened with the hair of a boar. ॰वालैः वलितं बन्धनं यासाम्. 'नागदमनो विषहर ओषधिभेदः । जूटिका लघुमूलम् । वाटिका पूल्यः' com. गो... चित्रम् decorated with गोदन्त beads. According to the com. 'decked with the head gem of गोदन्त serpents.' गोदन्तं yellow orpiment, white fossil substance. त्रापुषं made of tin (from त्रपु, according to 'त्रपुजतुनोः षुक्' पा. 4. 3. 138). See जातुप p. 124. अतु...भम् though not fat, he had a prominent navel. 'वृद्धनाभौ तुण्डिलतुण्डिभौ' अम॰. 'तुन्दिवलिवटेर्भः' पा. 5.:2 139 (वृद्धा नाभिस्तुन्दिः । सि. कौ.). तुण्डिभ also means 'fat' and hence the apparent contradiction. अहीरमणी (according to com.) a serpent with two heads. The other reading अहीरणि means the same thing. ॰चर्मणा निर्मिते पट्टिके तयोः—inside (*i. e.* between) two strips of the skin of &c. चित्रा (variegated) चित्रकत्वक् तया तारकितः (spotted) परिवारः (scabbard) यस्याः (*adj.* of कृपाण्या). चित्रक seems to be a kind of serpent. सङ्कुब्जं अजिनं तेन जालकितया that was encased in a contracted deer skin. What सङ्कुब्ज means is not clear. C and T translate 'short'. शृङ्गमयः (made of horn) मसृणः (smooth, glossy) मुष्टिभागः (handle) तेन भास्वरया. मस्तकं end. कृपाण्या...प्रदेशम् whose broad loins were made formidable by a dagger. For विशङ्कट (written also as विसङ्कट), see p. 122. प्रथमयौवनेन उल्लिख्यमानः (being pared or thinned) मध्यभागः (waist) तस्मात् भ्रष्टं मांसं तेन भरितौ. By exercise in youth his waist became thin and his thighs thick. The poet fancies that the flesh from the reduced waist went to the thighs. अच्छभल्लः bear. भल्ली...भृता—bearing numerous arrows most of which were crescent-shaped. All the instrumentals qualify भस्त्राभरणेन. शबल...पीडितेन made

fast with a broad spotted tiger skin. अलिकुलेन or कुलवत् कालानि कम्बललोमानि यस्य the blanket-like hair of which (bear's skin) was dark with (or like) &c. भस्त्रा...दर्शयन्तम् who exhibited a darkness as if blossoming with a quiver. भस्त्रा आभरणमिव. We must read कार्ष्ण्यं for कार्द्यम्. He was already dark enough and had a dark quiver and spotted tiger-skin &c., which looked like the पल्लव of darkness. उत्तर...शिखरे—this and the following locatives qualify दोषि. उत्तरत्रिभागे उत्तंसितं चापपिच्छं तेन चारु शिखरं यस्य (arm) the top of which was charming with a blue jay's tail placed as an ornament on the upper third part of it (arm). 'पुंस्युत्तंसावतंसौ द्वौ कर्णपूरेऽपि शेखरे' अम०. खदिरजटानामिव निर्माणं यस्य the make or essence of which was (tough) like the fibres (or branches) of Khadira. The खदिर is a very tough tree. खरः प्राणः यस्य. 'शक्तिः पराक्रमः प्राणः' अम०. प्रचुरा मयूरपित्तेन पत्रलता (figures) तेन चित्रिता त्वक् यस्य. त्वचिसारः वंशः (bamboo) तद्वत् गुरुणि. वामस्कन्धे अध्यासितं धनुः यस्य. दोषि लम्बमानेन hanging from his arm. This and the following instrumentals qualify शशेन. अवाक् शिरः यस्य. शितशरेण कृतं एकं नलकविवरं तस्मिन् प्रवेशिता इतरा जङ्घा तेन जनितः स्वस्तिकबन्धः यस्य. स्वस्तिकबन्ध is a posture in योग in which the toes are placed in the inner hollow of the knee. 'जानूर्वोरन्तरे सम्यक् कृत्वा पादतले उभे। ऋजुकायो विशेन्मन्त्री स्वस्तिकं तत्प्रचक्षते ॥'. One leg of the hare was made to enter a cylindrical hole made in the other by a sharp arrow. For नलक, see above p. 173. बन्धूकवत् लोहिता रुधिरराजिः तया रञ्जितं (stained) घ्राणवर्त्म (nose) यस्य. वपुर्विततत्वा व्यक्तं विभाव्यमानः कोमलक्रोडरोम्णां शुक्लिमा यस्य the whiteness of whose fine hair on the chest was clearly visible on account of its body being stretched out fully (as the hare hung from the arm of the forester). शितायां अटनीशिखायां (notched extremity of the bow) ग्रथिता (fastened) ग्रीवा यस्य—qualifies तित्तिरिणा. Separate च अपावृत &c. अपावृता (open) चञ्चुः तया उत्तानं ताम्रं तालु यस्य whose (of the partridge) red palate was displayed as its beak was wide open. वर्णकमुष्टि a handful of paints or unguents. वर्ण...दर्शयन्तम्—on his arm hung a partridge and a hare. These seemed to be unguents with which he had smeard his body when hunting. विषमेण (terrible, powerful) विषेण दूषितं वदनं यस्य (with विकर्णेन and ०हिना). विकर्ण—a kind of arrow. मूलगृहीतेन held by the tail (with arrow); caught or subdued by some drug. व्यग्रं दक्षिणकराग्रं यस्य. तमाल has dark leaves and the शबर youth also was dark. यन्त्रो...भ्रमन्तम् he was like a moving pillar of solid stone cut out (chiselled) by a machine (from a mountain). अञ्जन...छेदम् a piece of collyrium

slab. अयःसारः essence of iron. पाकलम्—He worked havoc among elephants, as fever does. For पाकल, see p. 5. कालपाशम् the noose of death. काल—he was also black. धूम...चक्राणाम् he was a comet (indicating the destruction of) to the multitude of lions. There is a pun on the word राजचक्र. A comet portends evil to kings. महानवमी—is the 9th of the bright half of आश्विन. The day is sacred to Durgā. See चतुर्वर्गचिन्तामणि व्रतखण्ड chap 13 p. 903 for महानवमी. 'अश्वयुक्शुक्लपक्षस्य अष्टमी मूलसंयुता। सा महानवमी नाम त्रैलोक्येऽपि सुदुर्लभा ॥...तस्यै ये ह्युपयुज्यन्ते प्राणिनो महिषादयः। सर्वे ते स्वर्गतिं यान्ति घ्नतां पापं न विद्यते ॥' p. 909. महः=उत्सवः. On this day goats and buffaloes were offered to the goddess Kālī or Durgā. हृदय...हिंसायाः in him one would have found the heart of destruction *i. e.* हिंसा at its highest. फलमिव—sin is represented as dark. He was the result of sin as it were. कलिकाल—Kali, the age of sin, is dark. कामु...रात्रेः the lover of the night of universal destruction. For कालरात्रि see p. 91. कालरात्रि—(also) dark night. He loved to start in pursuit of adventure on dark nights. सर्व...हरः the leader of all the chiefs of (forest) hamlets. स्वस्रीयः स्वसुरपत्यम्—sister's son. 'स्वसुश्छः' पा. 4. 1. 143. उप...यनम् he presented the present of the hare together with the partridge. उद्देशस्य=प्रदेशस्य. विहार...भवन्तः you are in the habit of wandering in the forest in these days. उदारं रूपं यस्याः of noble bearing or form.

P. 71 ll. 14–29 निर्धीतस्तु...गन्तुम्. दर्शितः आदरः यथा स्यात्तथा. अपरिगताः without being known. अविद्यमानं अन्यत् कृत्यं येषाम्. इत...मात्रे एव only a *Kros'a* from this place. गव्यूति 'गव्यूतिः स्त्री क्रोशयुगम्' अम°—from गो+यूति. मुनिमहिते honoured by sages. मही...पण्डे in a thicket of trees growing at the foot of a mountain chain. पिण्डपाती—पिण्डपातः अस्ति अस्य—living on alms. 'छात्रान्तेवासिनौ शिष्ये' अम°. पाराशरी—see p. 127. स...वार्ताम् perhaps he may know some news. मैत्रायणीयः—belonging to the मैत्रायणीयशाखा of the Yajurveda. त्रयी—the three Vedas. 'स्त्रियामृक्सामयजुषी इति वेदास्त्रयस्त्रयी' अम°. 'ब्राह्मणायनः द्विजवरिष्ठः' com. 'शुद्धसन्तानजो विप्रः' त्रिकाण्डशेष. उत्पन्ना समाधिः यस्य. 'उत्पन्न...मते who concentrated his mind on the doctrines of सुगत (बुद्ध) or who was reconciled to the doctrines of बुद्ध. काषायाणि—the red robes of a monk. इति is to be connected with श्रूयते. अभि...सर्वस्य good qualities (persons possessing) are fit to be approached by everyone. कस्य...भावः who would not look up to (with rever-

ence) the position of an ascetic ? धर्मगृहिणी the wife of धर्म *i. e.* intimately associated with धर्म. The idea is that even if a dullard takes to the life of an ascetic, respect is paid to him. ०मनांसि मुष्णातीति who wins the hearts &c. प्रास...कल्याणम् this is an accidental thing that has happened and that will be very auspicious to me. पश्यामः—governs जनम्. प्रयत्नेन प्रार्थितं दर्शनं यस्य.

P. 71 l. 30—**P. 72** l. 34 अथ...गन्तुम्. The principal sentence is अथ क्रमेण गच्छत एव तस्य...पुरस्ताद्दर्शनपथं अवतेरुः तरवः. तस्य =हर्षस्य. अ...नः full of fruits. 'वन्ध्योऽफलोऽवकेशी च' अम०. कुड्मलिताः कर्णिकाराः येषु. कर्णिकार has flowers of excellent colour but without fragrance. प्रचुराः (abundant) चम्पकाः येषु. स्फीताः फलेग्रहयः येषु in which some trees had abundant fruit. 'स्यादवन्ध्यः फलेग्रहिः'—फलानि गृह्णातीति—'फलेग्रहिरात्मम्भरिश्च' पा. 3. 2. 26. नमेरु is a kind of tree. नीलानि दलानि येषां ते ०दलाः नलदानां नारिकेलानां निकराः येषु. नलदं a kind of fragrant grass. हरिकेसरसरलाः परिकरे येषाम्. सरल is a tree. हरि yellowish. केसर 'चाम्पेयः केसरो नागकेसरः काञ्चनाह्वयः' अम०. कोरकनिकुरुम्बेण रोमाञ्चिताः कुरबकराजयः येषु in which rows of कुरवक trees bristled with heaps of buds. 'कलिका कोरकः पुमान्' अम०. 'निकुरम्बं कदम्बकम्' अम०. प्रविकसिताः केसराः तेषां रजोविसरेण बध्यमानः वासरधूसरिमा येषु. स्वरजसा सिकतिलं तिलकतलं येषु where the ground underneath तिलक trees was sandy with their own pollen. हिङ्गु assafoetida plant. पूग Betel nut. प्रसवानां (flowers) पूगेन (समूहेन) पिङ्गलाः प्रियङ्गवः येषु. परागेण पिञ्जरिताः मञ्जर्यः तासु पुञ्ज्यमानाः मधुपाः तेषां मुञ्जशिञ्जया जनिता जनमुद् (जनानन्दः) येषु. मदमलेन (by the stain of ichor) मेचकिताः ०स्कन्धाः (branches) काण्डं च (trunk) तैः कथिता निःशङ्कानां करिणां करटस्य कण्डूतिः येषु. The elephants rubbed their itching temples against मुचुकुन्द trees. उड्डीयमानाः निःशङ्काः चटुलाः कृष्णशारशावाः येषु तानि सकलानि शाद्वलानि (grassy plots) तैः सुभगाः भूमयः येषु. तमोवत् कालतमा (very dark) तमालमाला तया मीलितः (covered, obscured) आतपः येषु. स्तबकैः दन्तुरिताः देवदारवः येषु. दन्तुरित bristling with. तरलैः (moving to and fro) ताम्बूलीस्तम्बैः जालकिताः (entangled) जम्बूजम्बीरवीथयः येषु. जम्बीरः citron. कुसुमरजसा धवलाः धूलीकदम्बाः तेषां चक्रेण (समूहेन) चुम्बितं व्योम येषु. बहलमधुमोक्षेण उक्षिता (sprinkled) क्षितिः येषु. परिमलेन घटिता (effected) घ्राणस्य तृप्तिः यैः. ०कुकुट्या कुटीकृतः कुटजकोटरः (hollow of the कुटज tree) येषु. कुटीकृत used as a hut *i. e.* tenanted. चटकाभिः (sparrows) सञ्चार्यमाणाः (being taken from one tree to another) वाचाटाः चाटकेराः (young of sparrows) तैः क्रियमाणं चाटु (प्रियवाक्यं flattery) येषाम्. We must read चाटकैर 'चटका कलविङ्कः स्याद् तस्य स्त्री चटका तयोः । पुमपत्ये चाटकैरः' अम०. 'चटकाया

ऐरक्' पा. 4. 1. 128. सहचरीणां चारणे (feeding) चञ्चुराः (expert) चकोरचञ्चवः येपु. ०भुरुण्डैः भुज्यमानानि पाकेन (ripening) कपिलानि पीलूनि येपु. भुरुण्डः a kind of bird. पीलु a kind of fruit. ०फलानां विशसने (destruction) निःशूकाः (निर्दयाः) शुकशकुन्ताः तैः शातितानि शलाटूनि येपु. सदाफल a kind of tree. कट्फल—Marathi कायफळ. शलाटु raw fruit. 'आमे फले शलाटुः स्यात्' अम०. शैलेय belonging to a mountain. शिफा fibrous root. ०विवरेपु विस्रब्धं (fearlessly) विवर्तमानाः (rolling about) गौधेरराशयः येपु. गौधेर young lizard. 'त्रयो गौधेरगौधार—गौधेया गोधिकात्मजे' अम०. निरातङ्काः (fearless) रङ्कवः (deer) येपु. निराकुलाः ०कुलस्य केलयः (play) येपु. आरामः garden, grove. ०रामेपु रोमन्थायमानं (ruminating) चमूरयूथं येपु. We must read चमूरु (a kind of deer). 'नीलाण्डजा मृगभेदाः' com. C and T suggest that by नीलाण्डज a bird is meant. निर्विकारैः (motionless) वृकैः (wolves) विलोक्यमानाः पोतैः (calves) पीताः गवयधेनवः येपु. गवयः an animal resembling an ox, Gayal. श्रवणहारी (charming to the ear) सनीडस्य (निकटस्य) गिरिनितम्बनिर्झरस्य निनादः तेन निद्रा तया आनन्दः तेन मन्दायमानाः ०दुन्दुभयः येपु. The elephants became drowsy by the murmur of the stream and stopped the flapping of their ears. ०रवं रसमानाः रुरवः येपु. We expect रसयमाणाः (tasting *i. e.* listening with appreciation). रुरु is a kind of deer. प्रमुदिततराः (very much delighted) तरक्षवः येपु. क्षता (pierced by boars) हरिता (yellowish) हरिद्रा (turmeric) तस्याः द्रवेण रज्यमानं नववराहपोतानां पोत्रवलयं येपु. पोतः young. पोत्रं snout—'मुखाग्रे क्रोडहलयोः पोत्रम्' अम०. ०कुञ्जेपु गुञ्जन्तः जाहकाः (polecat) येपु. जातीफलकेपु (nutmeg trees) सुप्तं शालिजातकवलयं येपु. For शालिजात as a pet, see text p. 69 l. 23. दशनेन कुपिताः ०पोतानां पेटकाः समूहाः तैः पाटितः पाटलमुखानां कीटानां पुटकः (hollow, nest) येपु. Some insects with red mouths bit the apes, which in anger crushed their nests. लकुचलम्पटाः गोलाङ्गूलाः तैः लङ्घ्यमानाः लवलयः येपु. लकुच the bread fruit tree. गोलाङ्गूल is a kind of monkey with a dark body and a tail like a cow's. लवली a kind of creeper. बद्धानि वालुकया आलवालवलयानि येषाम्. कुटिलाभिः कुटावलिभिः (rows of water-jars) वलितः (turned or checked) वेगः येपां तानि ०वेगानि गिरिनदिकास्रोतांसि येपु. ०काण्डेपु लम्बमानाः कमण्डलवः येपु. सूत्रशिक्येपु आसक्तानि रिक्तानि भिक्षाकपालानि तैः पल्लविताः लतामण्डपाः येपु. सूत्रशिक्यम् a loop made of threads. Compare Marathi शिंकें. निकटासु कुटीपु (huts) कृताः पाटलाः मुद्रया (by a stamp or seal) चैत्यकमूर्तयः येपु. The models of small चैत्यs were pink-red (पाटल) either because the mud used was red or because the stamp was impressed on vermilion. For the latter, compare p. 32. चैत्यः a monument, pyramidal column containing the ashes of deceased persons; or a sacred tree

(e. g. figtree) growing on a mound; hall or temple. चीवराम्बरस्य रागेण (redness) कषायं उदकं तेन दूषितः उद्देशः (प्रदेशः) येषाम्. 'चीवरं मुनिवासः' क्षीर॰. मेघ...हलाः—peacocks ran wild in the forest and emitted loud notes. When a cloud is seen peacocks dance and cackle. Hence the trees are said to be मेघमय. वेद...गहनाः—the trees were full of numerous branches (शाखा); the वेदs are subdivided into numerous schools; *e. g.* the ऋग्वेद had 21 शाखाs of which शाकल and बाष्कल were the two principal ones. Note 'एकशतमध्वर्युशाखाः, सहस्रवर्त्मा सामवेदः, एकविंशतिधा बाहृच्यं, नवधाथर्वणो वेदः' महाभाष्य (Kielhorn) vol. I p. 9. महानीला (very dark) तनुः येषाम्. महानीलः is also a kind of sapphire or emerald. तिमिर...मुषः—the trees attracted the eyes of all people; darkness obscures people's eyes. तिमिर is also an eye disease. ऊर्ध्वीकृताः महाह्रदाः (great lakes) यैः—There were lakes in the forest; there are deep spots in the यमुना also. ॰मणिवत् श्यामलाः—the trees were green like emerald, particularly in Spring. Hence they are said to be the pleasure—hill of वसन्त, dark with emerald. अञ्जनाचलाः—as the trees were dark with shade, they are represented to be hills of collyrium. For the same reason they are fancied to be the darkness of पाताल. As पाताल is supposed to be below the earth, the author says 'भित्त्वा भुवमुत्थिताः.' What प्रतिप्रवेशकाः means is difficult to say. A and C read प्रतिवेशिकाः (neighbours). The com. reads 'प्रतिप्रसवकाः प्रतिच्छन्दकाः' *i. e.* reflections, images. प्रति...शकाः may mean 'the ushers, those that introduce.' अंशावतारः—see p. 191. कृष्णरात्रीणाम् of the nights of the dark half. The trees were dark like इन्द्रनील. अदूर...भदन्तेन the venerable sage must not be far off. भदन्तः a term of respect applied to a Buddhist. समुपस्पृश्य having sipped and ejected water as a religious act. युगपद्विश्रामेण (sudden rest) समुन्मुक्तः हेषाघोषः तेन बधिरीकृतं अटवीगहनं यया (*adj.* of वाजिसेनाम्). अवलम्ब्य...विनयं हृदयेन...मंसे having assumed in his heart humility and having leant with his right hand on the shoulder of माधवगुप्त. माधवगुप्त was the younger of the two princes from Mālava, who were the companions of Harsha in his boyhood. See text p. 12 l. 17.

P. 73 ll. 1–32 अथ तेषां...ववन्दे. The principal sentence is अथ तेषां तरूणां मध्ये...दिवाकरमित्रमद्राक्षीत्. The instrumentals from नानादेशीयैः are connected with आवेद्यमानम् (l. 8). स्थाणूनाश्रितैः sitting on or reclining against posts. अरण्यानी–'महारण्यमरण्यानी' अम॰. निकुञ्जः bower. निलीन hidden. वीतः (विगतः) रागः (passion) येषाम्. This may be an *adj.* of आर्हतैः or may be taken independently. आर्हतैः by Jain philosophers. अर्हत्—a sanctified teacher

of the Jainas, a तीर्थङ्कर. The philosophy of the Jainas is called आर्हतदर्शन in the सर्वदर्शनसंग्रह. मस्करिभिः—see above p. 113. श्वेतपटैः—this probably refers to the श्वेताम्बर sect among Jains. पाण्डुरभिक्षुभिः—the com. explains that these were ascetics that had abandoned the red robes peculiar to Buddhist monks. भागवत—a devotee of भगवत् *i. e.* वासुदेव or कृष्ण. वर्णिभिः—'वर्णिनो ब्रह्मचारिणः' अम०, from वर्ण + इन्—according to 'वर्णाद्ब्रह्मचारिणि' पा. 5. 2. 134. केशलुञ्चनैः that pulled out their hair. 'लुञ्चिताः पिच्छिकाहस्ताः पाणिपात्रा दिगम्बराः' सर्व० आर्हतदर्शन. कापिलैः followers of कपिल, the founder of the सांख्य system. जैनैः—the com. renders it by बौद्धैः. Though जिन is a name of बुद्ध, the word जैन does not popularly mean बौद्ध. The word आर्हत also would mean बौद्ध as अर्हत् is a name of बुद्ध. लोकायतिक—is a materialist, an atheist, a follower of चार्वाक, who held that there was no intelligent ruler of the universe, that there was no soul, that there was no पुनर्जन्म, that only प्रत्यक्षप्रमाण was to be accepted and that all beings were created from the *four* elements. Compare 'लोकायतिकविद्ययेवाधर्मरुचेः' काद० p. 150. लोकायतं शास्त्रमस्ति अस्य इति लो०. काणादैः followers of कणाद, who was the founder of the वैशेषिक system. औपनिषदैः that were students of the doctrines of the Upanishads. The Upanishads, often called वेदान्त, are works forming the last portions of the several Vedas and are concerned with philosophical problems, such as the orign of the Universe, the relation of the individual soul to the Supreme Spirit and so on. ऐश्वर...कैः who believed in ईश्वर as the cause (or creator) of the world. This probably applies to the माहेश्वरमत, according to which ईश्वर is only निमित्तकारण and which is refuted in the ब्रह्मसूत्र (II. 2. 37-41) or to the न्याय system founded by गौतम which regards ईश्वर as the निमित्तकारण. 'कारन्धमिभिः धातुवादिभिः' com. This probably refers to the school of alchemists (called रसेश्वरदर्शन) who believed that mercury, if properly treated, would make men immortal. *Vide* सर्वदर्शनसंग्रह for this दर्शन. 'कारन्धमी कांस्यकारे धातुवादरतेऽपि च' मे०. धर्मशास्त्रिभिः those that studied the Smṛitis, like those of Âpastamba, Vasishṭha, Baudhāyana, Manu &c. पौराणिकैः—see p. 113. साप्ततन्तवैः those who studied the sacrifice. This probably stands for the students of the पूर्वमीमांसा system founded by जैमिनि, in which the most prominent place is assigned to sacrifice. 'सप्ततन्तुर्मखः क्रतुः' अम० (सप्तभिश्छन्दोभिस्तन्यते इति क्षीर०). शाब्दैः = वैयाकरणैः, whose position was that the व्याकरणशास्त्र would lead to मोक्ष 'तद्द्वारमपवर्गस्य

वाङ्मलानां चिकित्सितम् । पवित्रं सर्वविद्यानामधिविद्यं प्रकाशते ॥' वाक्यपदीय I.; compare महाभाष्य 'एकः शब्दः सम्यग्ज्ञातः शास्त्रान्वितः सुप्रयुक्तः स्वर्गे लोके कामधुग्भवति' vol III p. 58. पाञ्चरात्रिकैः followers of the पञ्चरात्र doctrines. In the महाभारत we are told that नारद promulgated the पञ्चरात्र doctrines after receiving them from नारायण 'सांख्ययोगकृतं तेन पञ्चरात्रानुशब्दितम् । नारायणमुखोद्गीतं नारदोऽश्रावयत्पुनः ॥ शान्ति० 340-112. सिद्धान्तान् dogmas, established truths. अभि...शयानैः absorbed in (the pursuit of their special philosophy), pondering, repeating, doubting. व्युत्पादयद्भिः giving etymologies. व्याचक्षाणैः expounding. आवेद्यमानम् indicated, pointed out (qualifies दिवाकरमित्रम् below). कपिभिः—this and the following nouns in the instrumental are to be connected with उपास्यमानम्. कपिभि...परैः (waited upon) even by monkeys that had taken refuge with the 'three refuges' and that were engaged in doing the menial work about चैत्यs (or of चैत्य). त्रिसरणं (Pāli तिसरणं, Sanskrit त्रिशरणं)—the three Refuges are बुद्ध, धर्म (the Law) and सङ्घ (the assembly). The formula in which faith in these three is professed may be looked upon as the *credo* of Buddhism. It consists in repeating thrice the words 'बुद्धं सरणं गच्छामि धम्मं सरणं गच्छामि संघं सरणं गच्छामि'. परमो...दिशद्भिः by parrots, greatly devoted to Buddha and skilled in his teaching, giving instruction in the कोश. According to C and T कोश is the Buddhist dictionary by Vasubandhu. ०शालिनीभिः—शिक्षापदानां उपदेशेन दोषोपशमः तेन शालन्ते इति—that had secured the extinguishment of the दोषs (sins) by instruction in the शिक्षापदs. The शिक्षापदs (Pāli सिक्खापद) are ten and are the precepts regulating the life of a Buddhist monk. They are the same as the ten शीलs for which see below. धर्मदेशना instruction in the धर्म. अनवरतश्रवणेन गृहीतः आलोकः यैः that had attained light (enlightenment) by incessant listening to instruction. Owls (कौशिक) cannot see in daylight (आलोकः). बोधिसत्त्वजातकानि—the Jātakas are the stories of the former lives of बुद्ध before he had attained perfect knowledge. जातकं is the tenth book of the Khuddakanikāya and contains 550 *Jātakas* or birthstories. बोधिसत्त्व is a term applied to बुद्ध in his various births before he attained Buddhahood. शीलं (Pāli सीलं)—There are ten moral precepts laid down by Buddha, prohibiting the destruction of life, theft, impurity, lying, use of intoxicants, eating at forbidden hours, attending worldly amusements, use of unguents and ornaments, the use of a large or ornamented couch and receiving money. जातः सौगतशीलैः शीतलः स्वभावः येषाम्

whose natures became mild by the (practice of the) moral precepts enjoined by बुद्ध. आसनोपान्ते उपविष्टाः विस्रब्धाः अनेककेसरिशावकाः यस्य सः ०शावकः तस्य भावः शावकता तया. मुनिपरमेश्वरम्—he was the foremost of sages. अकृत्रिम...निपण्णम्—A परमेश्वर (emperor) sits on a सिंहासन (throne) which is only artificial (*i. e.* it has the *shape* of a lion); while दिवाकर० sat on a real सिंहासन (lion-seat). There is another idea. बुद्ध is called मुनीन्द्र or मुनीश्वर. So दिवाकर० seemed to be बुद्ध himself. 'मुनीन्द्रः श्रीघनः शास्ता' अम०. उप...पल्लवम्—deer licked his feet. The poet fancies that they drank from his feet tranquility of mind. नीवाराः wild rice. 'तृणधान्यानि नीवाराः' अम०. प्रियां...यन्तम् who propitiated मैत्री that was dear to his heart. मत्री means 'good will towards the whole world'. 'अपकारिण्यभिप्रीतिः मैत्री' com. The young dove looked like a lotus placed on the ear. The word प्रियां suggests another sense. मैत्री was as if his wife and he propitiated her by ०कर्णोत्पल (the पारावत). Remove the comma after व्यामोहम्. In this long passage and elsewhere Bāṇa shows considerable acquaintance with Buddhist dogma and technique. जनितः जनव्यामोहः येन–the people were infatuated by the rays of the nails of his right hand (as he poured water into the beak of a peacock). The shining and dark-green neck of the peacock resembled an emerald water pot. 'कमण्डलौ च. करकः' अम०. The long neck of the peacock was like the neck of a jar. Take away the comma after संवीतम्. संवीत (*past p. p.* of व्ये with सम्)—'संवीतं रुद्धमावृतम्' अम०. पौरन्दर—पुरन्दरस्य इन्द्रस्य अयं पौरन्दरः. दिवाकर० was covered with a red robe and looked like the eastern quarter arrayed in the mellow light of morn. उल्लिखितः (polished, wrought) पद्मरागः तस्य प्रभा प्रतिमा यस्याः (*adj.* of देहप्रभया). रक्तावदातया red and bright (pure). The quarters were reddened by the glow of his body. The poet fancies that he taught the quarters to assume the red robes (peculiar to Buddhist monks). अनौद्धत्यम् freedom from insolence, modesty. मन्द...कारेण that resembled a night lotus slightly closed. The कुमुद is white; his eye was white. मन्द...मुदस्येव आकारः ·यस्य. जनेन क्षुण्णाः (trampled upon) क्षुद्रजन्तवः तेषां जीवनार्थम्. अमृत is स्निग्ध (glossy), धवल and प्रसन्न (transparent); while his eye was affectionate (स्निग्ध), धवल and प्रसन्न (quiet, unruffled). सर्व...मितम्—the idea is that he knew all the S'āstras. From परमाणुs the whole material world is produced. See above p. 12. परमसौगतः a very zealous or devout follower of Buddha. अवलोकितः ईश्वरः येन who

saw (*i. e.* recognised) an ईश्वर. The Buddhists do not recognise an intelligent Supreme Ruler of the Universe. This contradiction is got over by taking अव० in another sense. अव० is a बोधिसत्त्व worshipped by the northern Buddhists. अस्ख...लग्नम् though he never faltered (in the path of धर्म), yet he clung to austerities. One who falters has to cling to something for support. आलोकः light. यथा...प्रकाशकम् he explained the proper worth of each thing; light shows objects as they are. दर्शनार्थिनाम् (1) those who want to see; (2) those who desire to have correct knowledge. सुगतस्य = बुद्धस्य. अभि...नीयम् fit to be approached. प्र...नीयमिव whose grace was to be prayed for even by Favour. आत्मनो...णीयम् who was to be longed for even by the Soul. जन्म जपस्य the source of जप (inaudible prayers). जन्म यमस्य would mean 'the source of यम.' यम is the first of the eight *Angas* of योग. 'अहिंसासत्यास्तेयब्रह्मचर्यापरिग्रहाः यमाः' योगसूत्र II. 30. नेमिं नियमस्य the circumference (*i. e.* the utmost limit or reach) of religious observances. नियम may also mean the seconed *Anga* of Yoga. 'शौच—सन्तोष—तपः—स्वाध्याय—ईश्वरप्रणिधानानि नियमाः' योगसूत्र II. 32. तत्त्वं essence. कोशं कुशलस्य the treasure of bliss or auspiciousness. सर्व...तायाः the all-in-all of good conduct. दाक्ष्यं दाक्षिण्यस्य the civility of courteousness *i. e.* the perfection of courteousness. पारं...याः the highest limit of compassion for others. निर्वृतिं सुखस्य—Happiness itself would find pleasure in him. ०गम्भीराकारेण आरोपितः बहुमानः यस्मिन् in whom high regard (for दिवा०) was produced by his &c. शिरसा...ववन्दे he uttered words of salutation and also bent his head.

P. 73 l. 33—**P. 74** l. 16 दिवाकर...विशत्. महानु...भाजा possessing the magnificence belonging to noble persons. This qualifies ०विशेषेण. अप्राकृतेन not belonging to common men. ०प्रकाशकेन goes with प्रश्रयेण. प्रश्रयेण = विनयेन. चक्षुषि...ग्रहीत् he took him (*i. e.* greeted him) by his eye and heart. We may also connect आह्लादितः with चक्षुषि and चेतसि. सम्पादितं ससम्भ्रमं अभ्युत्थानं येन who (दिवाकर०) rose up hurriedly (to receive हर्ष). सङ्कलय्य having held together. उद्ग...ल्लोलं disordered by his rising up. उत्क्षिप्य having raised up (his hand). महा...प्रशस्तं हस्तं—see for these बृह० 67. 44-48, one of which is quoted on p. 20 above. गुरु...मानः highly thinking of हर्ष that had come as a guest, as if he were his *guru*. स्वेन आसनेन—this is the highest mark of respect that can be shown to a guest.

आध्वम् (*Imperative 2nd plural* of आस् to sit). अलोह...जातानाम् goodness is in the case of the noble a fetter for tying fast, though not made of iron. स्थाने it is quite proper. दर्शनमेव पुण्यं तेन अनुगृहीतस्य—the idea is:—your very sight adds to the store of my merit (पुण्य) and that is a great favour in itself. पुनरुक्तः superfluous. अनुग्रहः the favour (*viz.* hospitable treatment by आसनदान and पादोदक &c.). चक्षुः प्रमाणं यस्य सः ०माणः प्रसादः तेन स्वीकृतस्य (मम)—I was accepted by you as your own by bestowing on me a favour whose standard is the eye *i. e.* your very eye showed me the greatest favour possible. पर...चेष्टितम् the acts of civility (उपचारः), such as offering a seat &c., make me a stranger *i. e.* these civilities are to be shown to strangers only. अति...पुरः in your presence to have the bare ground as a seat is the highest pitch (of honour). There is another meaning also 'to sit even on bare ground in the presence of a person like you is an impropriety (a violation of proper limits).' Read ०वृत्ति and take away the vertical line after it. सम्भाषणमेव अमृतं तेन अभिषेकः तेन क्षालितं सकलं वपुः यस्य. प्रदेशे वृत्तिः यस्य. The idea is:—when my *whole* body has bathed in the nectar of speech with you, water for the feet, that will only wash a part (प्रदेश) of my body, is useless (अपार्थक). 'पाद्यं पादाय वारिणि' अम०. If we read अतिभूमिरेव भवादृशां...वृत्तिः the meaning will be 'when my *whole* body has been bathed &c., then my remaining here in a particular spot before you will be the height of impropriety.' This is not very happy.

P. 74 l. 17—P. 75 l. 13 अलङ्कारो...भाव्यते इति. अल...शयः great politeness (प्रश्रयः) is really the true ornament of the powerful (and not jewels &c., which are mere stones). प्रभवत् one who rules, powerful. न प्रत्य...वचनम् when the king did not accede to the words (of the sage). ०निहितं ०युगलमेव निगडः (fetters) तेन निश्चलीकृतं हृदयं यस्य. कालकलाम् a portion of time. 'पापं किल्बिषकल्मषम्' अम०. मूल...वनम्—the idea is:—he subsisted on fruits and roots only; consequently his breath was fragrant. When he opened his lips, he as if sent forth (in the form of his breath) a bower of creepers fragrant with white flowers. His white teeth were like flowers. अभ्यवहारः (food, eating) तस्मात् सम्भवः यस्य (*adj.* of ०वनम्). अद्य...संसारः—from this day this संसार (worldly life) is not only not to be blamed, but has become fit to be saluted (praised). प्रकाशितं सत्सारं येन that has manifested its excellent essence. संसार is often spoken of as

असार, but now it is सत्सार (सत् being opposed to असत् represented by अ in असार). Or प्रकाशितः सत्सु सारः श्रेष्ठः (हर्षः) यस्मिन्. 'सारो बले स्थिरांशे च न्याय्ये क्लीवं वरे त्रिषु' अम०. किं...द्भुतं what wonders may not living beings see? The meaning is:—your splendid form is the greatest wonder in this world. That being seen, a living person may be blessed to see many wonders, that are less marvellous. अचिन्ति...तम् presented unexpectedly. जन्मान्तरेषु अवस्थितानि सुकृतानि. दत्तमेव goes with फलम्. दर्शयता goes with तपःक्लेशेन. देवानां प्रियम् beloved of the gods. Bāṇa uses the word in the same way as As'oka does in his edicts. As'oka calls himself देवानां प्रिय. The महाभाष्य uses it in a good sense 'के पुनर्भवदादयः । भवान् दीर्घायुः देवानां प्रियः आयुष्मानिति' on पा. V. 3. 14 (Kielhorn vol. II p. 405). But later Sanskrit grammarians assign the meaning of 'fool' to this word. जातं...सुखस्य my mind has no longing for the happiness of final emancipation. We must read निर्वृति० with C. निवृत्ति० also may be made to yield (though rather in a far-fetched way) the same sense. निवृत्ति cessation of the round of births and deaths). But the com. says 'निवृत्तिश्चित्तविश्रमः.' ०जीवितजनकम् who gives life *i. e.* who protects and supports. पुण्य...णामः blessed even are those merits, of which thou art the fruit (the fulfilment). Compare the words of प्रभाकरवर्धन 'फलमस्यनेक... अकलुषस्य कर्मणः' (text p. 24). सुकृतं तपः यैः. परिगृहीताः सर्वावयवाः यैः. ये...वाः that constitute all your limbs. भव्यः...यः fortunate is manliness in that it has resorted to you. यत्सत्यं to say the truth. पुण्यभाजं = हर्षम्. पुनः...जन्मनि Once more faith in human birth has been generated in me. He means:—up till now I had looked upon human birth as an unmixed evil, a thing to fly from; but now I think it has some inherent good in it. नेच्छन्ति:—I don't desire to see the working of Cupid; but in your person I have seen Kāma (*i. e.* you are as handsome as काम). अमृत...कार्यमेव—the idea is:—that your words are so sweet is natural; you are yourself full of अमृत and so your words (the effect) must possess the quality (माधुर्य) of the cause (you). Compare वैशेषिकसूत्र II. 1. 24 'कारणगुणपूर्वकः कार्यगुणो दृष्टः.' There is a well-known न्याय (maxim) 'कारणगुणा हि कार्यगुणानारभन्ते'. उपाध्या... यामि even though I reflect deeply I cannot fancy who your teacher could have been (in this humility). गुणग्रामः—there is a suggested idea. A village also may become शून्य (tenantless) when nobody has a long life. वंशे family; bamboo. It was supposed that pearls were found in bamboos. See above p. 193.

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मुक्तः आमयः येन free from disease or hurt. पारिप्लवं restless. 'चञ्चलं तरलं चैव पारिप्लवपरिप्लवे' अम०. के वयम्—who are we to offer (fruits and roots that we share in common with all the foresters)? The idea is:—there is nothing in this forest that I can call my own; fruits and roots belong to the foresters as well as to me. So I cannot offer them to you as something special. अपरो...साकम् this wretched body, that was never made useful to others, belongs to us. कलि is the age of sin; so कायकलि means 'sinful body'. C and T strangely enough translate 'But this wretched body of ours is only for another's service.' सर्वं...थ्याय all that has been left to us is for the welcome of our friend (इष्ट). He says:—All that I can call my own is my wretched body, but that was never made useful to anybody. But that is all that is left to me and I shall use it for welcoming you my friend. स्वायत्ताः...कतिचित्—he means:—besides my body, I possess a few drops of learning that are completely at my disposal. उप...यति but my affection for you does not stop to consider whether they (विद्याबिन्दवः) will be of any use to you. In my affection for you I place my learning at your disposal, whether useful to you or not does not matter. C and T translate 'our friendship cannot hesitate how to make use of them.' This is not correct. Read कञ्चित् for कश्चित्. यदि...लवम् He says that he would not press him to tell, if thereby he was likely to hinder even the smallest business of his (हर्ष's). अरक्षणीयानि अक्षराणि यस्य (*adj*. of कथनीयम्) the words of which are not to be kept secret. कियान् अवधिः यस्य. Separate वा अयम्. सन्तप्तरूपेव विभाव्यते is seen to be as if afflicted.

P. 75 ll. 14—**P. 76** l. 6 राजा तु...कीदृशीति. दर्शितः संभ्रमः यस्मिन् (*adj*. of वचसा) that shows the flurry (of your mind due to my arrival). हृदय...करम् that supports (*i. e.* encourages, gladdens) the heart. अभ्यर्हितम्=पूज्यम्. अनु...यमपि though I do not deserve to be treated with respect. विनष्टाः निखिलाः इष्टबन्धवः यस्य. जीवि...बन्धनम् the sole tie that keeps up my life. निबन्धनम् tie, suport. अनुबन्धः continuity. He means that he continues to live because of her. निन्ध्यवनम्—is the object of अविशत. The student will notice that all the letters from ०वन...to ०शत are short. ०बहुलम् abounding in &c. ०कुलैः कलिलम् full of 'कलिलं गहनं समे' अम०. ०शरभेभ्यः भयं यस्मिन्. For शरभ, see p. 66. ०महिषैः मुषितं पथिकगमनं यस्मिन् where the journeys of travellers are hindered by huge buffaloes. शर reed. कुश a kind of grass. अवटः

pit. तस्याः वार्ता तद्वार्ता. अभाजनं...भवताम् we are not fit (destined) to make such presents (उपायनं) of glad tidings to you. शमि... मानः of an age when passions are restrained. जाता करुणा यस्य. प्रक्षरितं चक्षुः यस्य whose eye was full of tears. महद्...वर्तते there is a very pitiable occurrence. व्यसनं misfortune. पूर्वं भूता भूतपूर्वा. भूत...रूपा who seems to have seen prosperity in former days. सम्मा...भगवान् honour her before her life leaves her. अप्रोषिताः प्राणाः यस्याः. अभ्यु...श्वासनैः favour her with suitable comforting words. अनुपरतपूर्वं कृमि...मपि आर्यस्य गोचरगतम् even insects when once within your sight have never died before. जाता अनुजायाः आशङ्का यस्य who suspected that she was his sister. अन्तर्द्रुतः इव as if melting inside. For दोदूयमान, see p 42. गद्गदिकया गृहीतः कण्ठः यस्य whose throat was choked up. विकला वाक् यस्य whose accents were broken.° जीवे...वन्तम् would she be still alive? आकारतो कीदृशी what sort of woman is she in appearance?

P. 76 l. 7—**P. 78** l. 26 तथा...निवेदितवानिति. रोधसा by the bank. यदृच्छया by chance. हिम...कातराणां frightened by the lotus beds withering through frost. रसितं humming. He compares the weeping of females to the hum of bees and the tones of lutes. सार्यमाण being touched gently with the fingers. अति...वर्तिनीनाम्—that were tuned to a high protracted tone. वीणातन्त्रीणाम् of the strings of lutes. एकः तानः यस्मिन् in which the note was one (and not complex). तान is defined in the सङ्गीतरत्नाकर I. 4. 27 as 'तानाः स्युर्मूर्च्छनाः शुद्धाः षाडवौडवितीकृताः॥'. तान is a mode of मूर्छना, for which see above p. 206. With रुदितं, एकतानं means 'incessant.' अधृतिकरम् that caused loss of firmness *i. e.* that agitated me. The principal sentence is दृष्टवान् अस्मि च...अवलानां चक्रवालेन परिवृताम् (l. 25)...योषितम् (p. 77. l. 22). दृष...छोहितेन—this and the following instrumentals qualify चक्रवालेन below. दृषत्खण्डैः खण्डिताः अङ्गुलयः ताभ्यः गलत् लोहितं यासाम् from whose toes shattered by pieces of stones blood was oozing. पार्ष्णिषु प्रविष्टानि शरशलाकाशल्यानि तैः शूलः तेन सङ्कोचितानि चक्षूंषि येषाम् whose eyes became contracted by the sharp pain of the points of the long *S'ara* grass that entered their heels (पार्ष्णि *m.*). अध्वनीनेन श्रमेण श्वयथुः तेन निश्चलौ चरणौ यस्य whose feet could not move owing to the swelling caused by the fatigue of the journey. अध्वनीन from अध्वन्. स्थाणवैः व्रणैः व्यथिताः गुल्फाः (ankles) तेषु बद्धा भूर्जत्वक् येन. स्थाणव due to stakes or posts (from स्थाणु). वातेन (inflammation) खुडानां (ankle-joints) खेदः (pain) तेन खञ्जा जङ्घा (leg) तया जातः ज्वरः यस्य. 'वातखुडो गतिप्रतिघातलक्षणो

वातव्याधिः' com. Or we may take वातखुड as the name of a disease like rheumatism or gout. The अष्टाङ्गहृदय describes the disease called खुड or वातशोणित as follows:—'प्रायेण सुकुमाराणामचङ्क्रमणशीलिनाम् । अभिघातादशुद्धेश्च नृणामसृजि दूषिते ॥...आढ्यरोगं खुडं वातबलासं वातशोणितम् । तदाहुर्नामभिस्तच्च पूर्वं पादौ प्रधावति ॥ विशेषाद्यानयानाद्यैः प्रलम्बौ तस्य लक्षणम् ॥' III. 16. 2, 4–5. पिण्डिका calf of the leg. ०जटया (by the twisted fibres of date-palms) जर्जरितं जानु यस्य. शतावर्या विदारितः ऊरुः यस्य. शतावरी is a plant otherwise called नारायणी. विदार्या दारितः (torn) तनुदुकूलपल्लवः यस्य. विदारी is a plant called in Marathi भुईकोहळा. उत्कटाः (prominent) वंशविटपानां कण्टकाः तेषां कोटिभिः पाटितं कञ्चुककर्पटं (bodice-cloth) यस्य. फललोभेन आलम्बितानि (held) आनम्राणि ०जालकानि उद्गताः कण्टकाः येषाम् (*adj.* of ०जालकैः). उल्लिखितं (scratched) सुकुमारं करोदरं यस्य. कदर्थिताः (teased, pained) बाहवः यस्य. With the pointed horns of deer they dug up roots &c. for their food and their arms were wearied by the exertions. For कदर्थित, see p. 101. ताम्बूलविरहेण (absence of betel) विरसं (dry) मुखं तेन खण्डितं कोमलं आमलकीफलं येन. Everyone knows how welcome an आमलक fruit is in one's childhood, when one is thirsty. कुशकुसुमानां आहत्या लोहितानां. The flowers of कुश grass struck their eyes, which became red and swollen. श्वयताम्—*gen. sing.* of *present p.* of श्वि 1 P. to swell. लेपीकृता मनःशिला येन. They applied red arsenic (Marathi मनशीळ) to their swollen eyes The अष्टाङ्गसंग्रह (उत्तरस्थान chap. 16) prescribes red assenic for swollen eyes 'दाहोपदेहरागाश्रुशोफशान्त्यै विडालकम् । कुर्यात्सर्वत्र पत्रैलामरिचस्वर्णगैरिकैः ॥ 2...मनोह्वाफलिनीक्षौद्रैः कफे सर्वैस्तु सर्वजे ॥ 3.' कण्टकिनीभिः लताभिः लूनः अलकलेशः (small curls) यस्य. किसलयैः उपपादितं आतपत्रकृत्यं यस्य to whom tender foliage served as an umbrella (against the sun). ०पुटे गृहीतं अम्भः येन. पाथेयीकृता मृणालपूलिका येन that made a bundle of the fibrous roots of lotuses their provisions (in their wanderings). For पाथेय, see p. 212. ०शिक्ये निहिता नारिकेलकोशस्य कलशी तस्यां कलितं रसालतैलं येन that placed mango oil in a cup made of the outer (hard) covering of cocoanut fruit placed in a loop (शिक्यं) made of the hems (दशा) of their China-made garments. There is another reading ०सरलतैलेन (the oil of pine). कतिपयावशेषाः ०वर्बराः तैः अविरलेन full of deafmutes, hunch-backed persons, dwarfs, deaf men and barbarians, that were helpless through grief and of whom only a few remained. We must read कलमूक (for कलामूक) for which see p. 99. These are usually described as

the attendants and guardians of the ladies of the harem. बर्वर: a low person, oné not an Aryan. The com. says 'कलामूका: पण्डका: । एवमादयोऽन्त:पुररक्षिण: बर्बरा एतद्देशजा:'. So it takes कलामूक in the sense of 'eunuch.' आप...लावण्येन—her grace which covered every thing by its brilliance did not leave her even in misfortune. A person born of a noble family does not forsake his master or friend even in adversity. प्रति...कायाम्—the tender (and therefore reddish) shoots of creepers were reflected in her bright complexion. The poet fancies that her body was reddened by the bloody wounds of sorrow (and not by red shoots). सरसै: (किसलयै:) means 'juicy.' Read पाटली॰ for पटली॰. ॰ङ्कुरेण क्षतं तस्मात् क्षरतीति तेन ॰क्षारिणा. Her feet were red with blood from wounds caused by sharp दर्भ grass. The poet fancies that it was Alaktaka dye which ladies usually applied to their feet. In the forest they had no अलक्तक; but blood took its place. अनुसरणं habit. कृता छाया यस्य that was shaded. विगता छाया यस्य that had lost its lustre. There is a pun on छाया. आका...शयानाम् that surpassed even आकाश in शून्यता (being vacant-minded, being a void). For आकाश and शून्यता, see above (text p. 2 ll. 1-2). निश्चेतनतया she was fainting; earth has no intelligence (चैतन्य) in it (it is जड). मरु...स्पदा she heaved so many sighs that she seemed to be all sighs (*i. e.* wind). Explain the following clauses similary. सन्ताप: heat; grief. निर...तया—she had no support (*i. e.* she had nothing that could keep up her drooping spirits); आकाश is also without support; it rests on nothing. पारिप्लवतया—she was trembling (through grief); lightning flashes are tremulous. मुक्तानि मुक्ता: (pearls) अंशुकं (fine silken robes) रत्नानि कुसुमानि कनकं पत्राभरणानि (paintings on cheeks &c.) यया (with योषितम्). She had no ornaments &c. on her person, as she had escaped from imprisonment and she was in grief. The com. takes मुक्तांशुक as one word 'मुक्ताख्यमंशुकं मालवदेशजमुत्तरीयम्'. The कल्पलता is a mythical plant that was supposed to yield what was desired by its votary. It may also drop down मुक्ता, अंशुक &c. In this case we must take पत्रं as equal to वाहनं (vehicles) and take आभरणं (ornaments) by itself. महावने—the woman was in a great forest; कल्पवृक्ष is in the great garden of Indra. The com. takes वन in the sense of जल. Then we may explain that पारिजात, which is one of the कल्पवृक्षs, was produced from the sea (महावन) at the time of the churning. परमेश्वरस्य (शिवस्य) उत्तमाङ्गे

पातेन दुर्ललितं अङ्गं यस्याः (with गङ्गाम्) who is insolent by falling &c.; परमेश्वरस्य (of the great king ग्रहवर्मा, her husband) उत्तमाङ्गपातः तेन दुर्ललितानि अङ्गानि यस्याः (with योषितम्) whose limbs were wayward by the fall of the head of &c. गां गताम्—the Ganges came down to the earth from the matted hair of शिव; the woman was lying on the earth (through grief) or walking on the earth (as she had no vehicle). भगीरथ brought the Ganges from Heaven, which fell on the head of शिव and which thought that by its force it would crush शिव. 'विशाम्यहं हि पातालं स्रोतसा गृह्य शङ्करम्' रामायण वाल० 43. 6. ०पादपल्लवाम्—her feet (पाद) were grey with pollen; the rays of the moon also were grey. Remove the comma after पल्लवाम्. लोकान्तर०—she wished that death might take her away to her deceased husband; the moon also goes to another sphere in the morning. निजजलमोक्षेण कदर्थिता दर्शिता धवलायतयोर्नेत्रयोः शोभा यया her long and white eyes were wearied by shedding tears and became dim. If the water of the Ganges goes very low, then the lotus bed will show its long and white roots (नेत्र). For नेत्र, see pp. 37, 53. Remove the comma after शोभाम्. निमीलिताम् she was languid by the fierce heat of the sun; a कुमुदिनी closes its petals in the sun. दग्ध...दिताम् the woman was disappointed at her wretched state (दशा); the flame of the lamp at dawn is made to fail by the wick (दशा) being burnt. पाण्डु वपुः यस्याः her body was pale; the flame also becomes dimmer and dimmer. पार्श्ववर्तिनां वारणे अभियोगः तेन रक्ष्यमाणां who was saved by the perseverance of her attendants in dissuading her. पार्श्ववर्ती वारणः तस्य अभियोगात् रक्ष्यमाणां being saved from the attack of an elephant near her (with करिणीम्). महा...ग्नाम् the woman had bathed in a lake before she burnt herself in grief; the करिणी plunged in a deep lake. प्रविष्टां ध्याने she was in deep thought. स्थितां मरणे she was resolved on dying. दूरीकृताम् separated from. वि...घा she was exhausted by wandering and was empty of life (as she had resolved on dying). आकुलाम्०— her hair was dishevelled; she was absorbed in finding the means of dying. धृत... मौनेन च she had placed her hand on her mouth (in deep thought) and her lips were also silent. मन्युना=शोकेन. भ्रष्ट... लासैश्च—here and with the following instrumentals we have to supply the word उपलक्षिताम्. भ्रष्ट...लासैश्च with her kindred and graceful gestures all gone. मुक्तेन...स्मना her ears were bereft (of ornaments) and her spirit was drooping. आरम्भः effort,

undertaking. मन्नैः वलयैः—because she was a widow. चरण०—her attendants fell at her feet to dissuade her from dying; and points of grass pierced her feet. हृदय—her eye was downcast; she had enshrined in her heart her husband. दीर्घैः केशैः her hair was loose and not tied into a braid. क्षीणेन...पुण्येन—She was so miserable that it seemed that the whole stock of her merit was exhausted. स्वल्पा०—she had only a few attendants left; she had not long to live. अलसामुन्मेषे she was careless (or lazy) in opening (her eyes). It will be noticed that the auther employs pairs of adjectives that are opposed in sense, such as अलसां and दक्षां, कृशां and स्थूलां, निश्चलां and चलिताम्. विच्छिन्नां आशासु broken in hopes (*i. e.* she had no hope left). रिक्तां सत्त्वेन she was empty of energy or vitality. अध्या...सेन she was full of worry (lit. tenanted by). शून्यां हृदयेन deserted by her heart. आधा...नाम् a receptacle of agonies. अव...नाम् the abode of vicissitudes. अधृतिः want of steadiness. अवसादः langour, fainting. अभियोगः effort. उद्वेगः—she was the highest pitch of despondency. पारं—the other side *i. e.* the highest point of helplessness. उपतापाः sorrows, distress. This is a favourite sentiment with Bāṇa; compare 'अहो दुर्निवारता व्यसनोपनिपातानां यदीदृशीमप्याकृतिमनभिभवनीयामात्मीयां कुर्वन्ति। सर्वथा न न कंचन स्पृशन्ति शरीरधर्माणमुपतापाः' काद० p. 135. सा अवस्था यस्याः सा तदवस्था. कथं...त्रये how shall I address this noble lady? Compare the end of the पूर्वभाग for a passage in a similar strain 'अतिप्रियोऽसीति पौनरुक्त्यम् &c.' काद० p. 237. वत्से...प्रणयः—He means that he is a perfect stranger and so cannot use the very affectionate mode of address 'वत्से,' which is only appropriate in parents &c. चाटु flattery. She was so young and he was comparatively so aged that there would have been no semblance of truth in calling her 'मातः.' आत्मसम्भावना honouring one's own self. He would be placing himself on an equality with her by calling her a sister. देवि...लापः—Only her attendants can call her 'your Majesty'; I am not one of them. अस्फुटस् not clear, very general (mode of address). उपासिका a lay female votary of बुद्ध as distinguished from a Bhikshuṇī. An उपासक is one that reveres the रत्नत्रय *viz.* बुद्ध, धर्म and सङ्घ and observes the first five शीलs for which see p. 223. मनोरथः—to call her 'उपासिका,' without knowing whether she is one already, would be only expressing my desire that she should be a follower of बुद्ध. भृत्य...गमः accepting the position of a servant of hers (which I am not). इतर...चितम् suitable to ordinary women

(and not to one so exalted as she seemed to be). अव...प्रियम्—to address her as 'longlived one' would be distasteful to her in her present condition (when she wanted to die). कल्या...रुद्धम्—to address her as 'fortunate one' would be opposed to her present state (when she was a widow). असुनिमतम्—that mode of address is not approved of by ascetics. वाले...पेतम् to call her a girl would be disrespectful to her. जरारोपणम् attributing old age (which does not exist in her). आर्या is a suitable term for an elderly lady. फलविपरीतम् opposed to the result which she is experiencing. सर्वसाधारणम् common to all ladies (high or low). अनभिजातम् not well-bred, rude. मा...शोभते—as long as the cause of grief is not removed, so long one cannot ask her not to weep. समा...श्रित्य If I were to say 'be comforted', what is that on which she is to rely for consolation? स्वागतम्—these words are addressed to anybody and are very formal. यातयामम्—stale. 'जीर्णं च परिभुक्तं च यातयाममिदं द्वयम्' अम० ('याताः यामाः क्षपांशाः अस्य' क्षीर०). सुख...ते 'are you well or happy?' मिथ्या—because her very surroundings indicate that she is not. स्त्रैण—see p. 35. आर्यायाः इव रूपं यस्याः who had the appearance of a venerable lady. कति...शारं variegated with partially grey hair. अतिकृपणैः very pathetic. Connect हृदयं with दहन्ती. प्रतिपन्ना (accepted) परदुःखस्य क्षपणं तस्य दीक्षा तस्यां दक्षाः skilful (or assiduous) in their vow taken by them of removing the sorrows of others. सौगताः=बौद्धाः. करुणा...गृहं—a lady is honoured and made much of in her father's house. So is करुणा in the teaching (शासन) of बुद्ध. करुणा and मैत्री are two out of the four *Appamaññas* (अप्पमञ्ञा), the other two being मुदिता and उपेक्षा. सज्जनता जैनी—the saints that follow जिन (*i. e.* बुद्ध). 'समन्तभद्रो भगवान् मारजिल्लोकजिज्जिनः' अम०. पर...मुनीनाम् it is the duty of *munis* to strive to attain the next world. C and T translate 'the religion of the Munis is a means to attain the next world.' This is not correct. The argument is:—प्राणरक्षण is the highest पुण्य, पुण्य leads to परलोक and परलोकसाधन is the धर्म laid down for मुनिs. You, being a मुनि, must therefore save the life of our mistress. विप...भूताः overwhelmed by misfortunes. आर्तं वचः येषाम् those whose words are distressed (*i. e.* convey the distress they are in). सिद्धक्षेत्र is the land of the सिद्धs *i. e.* those that have attained wonderful powers (such as the eight सिद्धिs, अणिमा, लघिमा &c.). The idea is:—those that are distressed will find that good men are their land of promise and that

the good will remove their distress. The construction is यत इयं नः स्वामिनी...अग्निं प्रविशति...आर्योऽपि तावत् व्यापारयतु वाणीमस्याम्. पितुः refers to प्रभाकरवर्धन. भर्तुः refers to her husband ग्रहवर्मा. प्रवासेन by the journey (of हर्ष). The reading of B supplies a gap. The text does not refer to her mother nor to राज्यवर्धन. निरवलम्बना without support. नीचारातिः refers to the king of Malva who killed ग्रहवर्मा. प्रकृतिमनस्विनी spirited by nature. कदर्थितं सौकुमार्यं यस्याः. उपर्युपरि व्यसनैः by calamities (befalling her) one after another. निवा...जनम् not minding her elders that dissuade her and whom she never disobeyed before even in dream. अख...स्वपि whose requests were not violated even in play. अविद्यमानं शरणं यस्य helpless. यथा...स्याः शोकः from what you say (I gather that) her sorrow is beyond the reach of my words. पुण्यः आशयः (अभिप्रायः) यस्याः whose thoughts are holy. उपरिष्टात् afterwards (after that moment). अभ्यर्थना request. दुःखमेव अन्धकारपटलं तस्य भिदुरैः capable of piercing &c. सौ...दर्शनैः by the sayings of बुद्ध and his own illustrated by examples. स्वकैः सुभाषितैः. दर्शितानि निदर्शनानि येषु. नाना...कौशलैः by his eloquent words weighty with various texts. कुशलं (पुण्यं) शीलं यस्याः. प्रबो...यिष्यति will place her on the path of enlightenment. अशरणानां कृपणानां (distressed) बहुयुवतीनां मरणं यस्मिन्.

P. 78 l. 27—**P. 80** l. 26 अथ...संभ्रमम्. भिक्षोरिदं भैक्षवम् (भाषितम्). निम्नीकृतं मनः यस्य—whose mind was depressed (by sorrow). सर्वैः आकारैः संवदति इति तया. °सर्वां...सन्देहः whose doubts were dispelled by the very condition (of that woman) that agreed in all features with (that of his sister). श्रमणः a Buddhist ascetic. निष्कारणवैरिभिः goes with भागधेयैः. यदि...यामः if we can honour her somehow while she is alive *i. e.* if we can reach the place and find her alive. तेन शाक्यपुत्रीयेण refers to the pupil of दिवाकर॰ who had seen राज्यश्री. प्रदिश्यमानं वर्त्म यस्य. पद्भ्यामेव—connect with प्रावर्तत (started). तं...पिबन्निव as if drinking the distance by his rapid steps. मुमूर्षोः (from the desiderative base of मृ) desirous of dying. Read धारयसि. The root in धरणी is the same as in धारयसि. If the earth is धरणी (supporter), it must support even राज्यश्री. प्रभाकरवर्धन was धरणीनाथ. His daughter therefore is the daughter of the earth. पुष्पभूति was the ancestor of हर्ष. See p. 1 (text, 4th उच्छ्वास). मुखरवंश्य refers to ग्रहवर्मा, husband of राज्यश्री. विवि...धुराम् overwhelmed with various agonies (आधिः). न विबोधयसि why dost thou not

enlighten (also why dost thou not bring to consciousness)? भक्त...सुप्तोऽसि thou art asleep when your devotees are suffering torments. पुष्प...पातिन् partial to the house of पुष्प०. राजधर्म was always associated with पुष्पभूति's line. The foremost duty of a king is to protect. The com. says 'राजधर्मो बुद्धः'. पतङ्गः the sun. चारित्र is called ungrateful चण्डाल, because it does not help राज्यश्री, though she guarded it jealously. Many women are described as rising superior to all difficulties by their चारित्र (chastity). कि...लक्षणैः what have her auspicious marks settled for her? The idea is:—is this the end that the auspicious marks on her body indicated would be hers? प्रतापशील was an *alias* of प्रभाकरवर्धन (see p. 1 text). निष्ठुरः...भावः the world of the dead is cruel. संवादय declare. नितान्तनिःशूक extremely cruel. श्वपाकः = चण्डालः. सकामोऽसि thou hast secured thy desire. गान्धारि—This (गान्धारी) and the following are the names of the attendants of राज्यश्री, who are making ready to kill themselves along with their mistress. गृही...पाशः this creeper has already been taken by me. The idea is:—take another creeper for using it as a halter to kill yourself. पिशाचि—She is called पिशाची because पिशाचs are supposed to dwell on boughs. हंसि...ङ्गम् why do you still beat your head? The idea is there will be an end of grief soon. So don't beat your head now. मुक्तगलं = मुक्तकण्ठम्. दूरी...सार्थः your friends are going far off *i. e.* they are all going to a land whence there is no return and where you and they may never meet. शवशिविरे in this camp of corpses (after the women have killed themselves). शबरिके—this is addressed to some *Bhil* woman of the forest who befriended them. तनूनपाति in fire. त्वमपि—there is a question here and in मातर्मातङ्गिके &c. वत्स्य... नगरे how will you dwell in the city of the dead which is hateful? विरा...सायेन you are illumined (*i. e.* made famous) by your resolve to sacrifice your life in the princess' misfortune. भृगु...भिक्षे who know your lot *viz.* preparing to fall from a precipice. For भृङ्गार see p. 117. वीजय fan. Separate नमति इन्दीवरिका. देहि...काशम् give me room to go round the fire. कुरवककोरकैः (buds of कु०) आचिताम् (filled with). Remove the line after गृहाण. चामरं...कण्ठे Oh ! chowriebearer ! again hold the chowrie to the neck. This hardly makes any sense. So we must read चरमं for चामरम् the meaning being 'clasp me by the neck for the last time.' मर्ष...हसितानि you must forgive my unchecked laughs due to

jests. अग्रामी...णिणि that lovest virtues not found among villagers (*i. e.* noble). अन्तरं room. आपृच्छते bids farewell. नाटक...धारी who managed dramatic performances for you. पश्चिमः last. कतिकृत्वः how many times? निर्माण...ज्ञः generally all creation comes to this (*i. e.* all created beings have to suffer these reverses of fortune). धीरयसि किम् why do you comfort (or encourage) me still? केय...नानाम् what has (my present) condition to do with consolations (*i. e.* I am past all consoling words). कृताः...रोधाः I have disregarded the wooing (of my mind) by my loving friends by falling at my feet. पृष्ठतः कृ— to turn the back towards, leave behind, disregard. ग्रहिणि— you who are persistent (in dissuading me by holding my feet). 'निर्बन्धोपरागार्कादयो ग्रहाः' अम०. महत्तरिका—chamberlain. दृष्टासि I have seen you (*i. e.* I am at least fortunate enough to have seen you when departing this life). कर्मणां विपाकाः the fruit or reward of actions. आर्यचरणानाम्—she probably refers to हर्ष her elder brother. परः...प्रणामः this is my last salutation at the time of departing to the next world. 'हलहलकः उत्कण्ठा' com. It seems to be a Des'ya word. It will be perceived that here there is a change from grief to joy, which suggests the coming of Harsha, according to the common belief of Sanskrit poets expressed in the words 'आवेदयन्ति प्रत्यासन्नमानन्दमग्रजातानि शुभानि निमित्तानि'. उच्चं रोमाञ्चं मुञ्चन्तीति ०मुञ्चि. किमङ्गीकृत्य relying upon what? वामेन—the throbbing of the left eye in the case of women is a good omen. वृथा विरमसि in vain dost thou stop or stay. रम् 1 A when preceded by वि, आ and परि takes the परस्मैपद only. 'व्याङ्परिभ्यो रमः' पा. 1. 3. 82. क्षीरिणि वृक्षे on a milky tree (like the figtree, or उदुम्बर &c.). The crow sitting on milky trees was a good omen. Note 'सुस्निग्धपत्रपल्लवकुसुमफलानम्रसुरभिमधुरेषु। सक्षीरात्रणसुस्थितमनोज्ञवृक्षेषु चार्थकरः॥' बृह० 95. 33; see also 95. 16 and 1. हेषितम् neighing. उत्तरतः to the north. आर्यस्य = हर्षस्य. उपससर्प— supply हर्षः.

P. 80 l. 27—**P. 81** l. 25 अथ तेन...भुवमिति. भ्रातुः is to be connected with हस्तसंस्पर्शेन (l. 31). प्रकोष्ठ...क्षरता (the touch of his hand) that as if dropped a flood of juice capable of restoring life from the herbs tied on his forearm. हर्ष had on his forearm some herbs by way of amulets. His touch revived राज्यश्री; the poet fancies that it was the juice of those herbs that revived her. वमते...भावम् (touch) that as if emitted the inconceivable power of the jewels in his bracelet. It was believed

that various drugs and jewels had mysterious powers; compare 'लौकिकानामपि मणिमन्त्रौषधिप्रभृतीनां देशकालनिमित्तवैचित्र्यवशाच्छक्तयो विरुद्धानेककार्यविषया दृश्यन्ते।' शाङ्करभाष्य on वेदान्तसूत्र II. 1. 27. 'आवापकः पारिहार्यः कटको वलयोऽस्त्रियाम्' अम॰. अमृत...द्विरता—his bright nails resembled the moon's rays, which shower nectar (*i. e.* a sensation of coolness and pleasure). चन्द्रोदयेन च्युतः शिशिरः शीकरः यस्मात्. समुन्मिमील opened her eyes. असम्भावितं आगमनं यस्य whose arrival was not thought to be possible. स्वप्ने दृष्टं दर्शनं यस्य. तत्काले (हर्षस्य) आविर्भावः तेन निर्भरः तेन which was full on account of his sudden appearance. अभिभूतः सर्वात्मा येन. Connect ०सम्भारेण with उत्सृजन्ती०वारि. स्थूलः प्रवाहः यस्य (*adj.* of ०वारि). नदी...वारि—she shed *such floods* of tears from her two eyes that there seemed to be *two* river channels (प्रणालः) at their mouth let loose. A river at its mouth is very full. ०मन्युना goes with भ्राता. समुद्भूतः भगिनीस्नेहसद्भावः तस्य भारः तेन भावितः मन्युः यस्य whose sorrow became manifested by the great feeling of affection for his sister that swept over him. करेण स्थगितं (covered) मुखं यस्याः. अग्रजः elder brother. विश्रम्य...तव्यम् stop and then weep again (after some time). चिरसम्भावितः अनेकदुःखनिवहः तस्य निर्वहणं तेन बाष्पोत्पीडः तेन पीड्यमानः कण्ठभागः यस्याः whose throat was choked by a flood of tears due to the completion (निर्वहणं) of the numerous griefs that she had suffered for a long time. काहलेन resembing that of a drum (काहलं). आक्षिप्य being led away. तथा in that way *i. e.* by the incidents that had happened. मुहूर्त... वाह्य having allowed some time to pass. नि...नीतं brought by his pupil who was informed by a secret sign. चिरप्रवृत्तं अश्रुजलजालं यस्मिन्. Her eyes red with weeping resembled a red lotus. If we read जातं for जालं then the meaning is 'her eye red with weeping was like a red lotus sprung from the water of her long continued flow of tears.' पुनरानीतं नेत्राम्भः यस्याः. पति...म्भसि whose eyes again filled with tears by the shock of hearing that he was familiar with her husband. उद्घातः allusion; blow. प्रयत्नेन रक्षितः आगत...सम्भारः तेन भज्यमानं धैर्यं तेन आर्द्रे लोचने यस्य whose eyes moistened because his serenity was broken by the flood of rising tears that he checked with effort. परावृत्त turned aside. कल्याणराशे—this is addressed to हर्ष.

P. 81 l. 26—**P. 82** l. 27 अथ भूपति...मन्दाकिनीम्. अनु ...चारम् obeying the observances of the world. तस्यां=भूमौ. आहितं अवधानं येन attentively. परवती शुचा beside herself through grief. पतिपिण्डे प्रदर्शितः प्रयत्नः तेन प्रतिपन्नं अभ्यवहारकरणं यया who con-

sented to take food when Harsha had made efforts to offer oblations to her deceased husband *i. e.* she ate when she saw that Piṇḍas had been offered to her husband. बन्धनात् प्रभृति—she had been imprisoned in Kanoj by the king of Malva that killed her husband (text p. 41). विस्तरतः—connect with सर्वमश्रृणोत्. ०सम्भ्रमं—is governed by अश्रृणोत्. गौडसंभ्रमम् the tumult of the Gauḍa king. What this was is not clear. The order in which the events are arranged here shows that the गौड king caused some tumult in Kanoj before राज्यवर्धन was treacherously murdered by him. But we know that the king of Malva took कान्यकुब्ज by killing ग्रहवर्मा. If we read संभ्रमगुप्तितः, the sense is not much improved. But if we read ०सम्भ्रमे, then the meaning is:—'he heard how his sister was sent away from Kanoj out of her prison by a noble named गुप्त at the time of the tumult caused by the गौड king.' With this reading it is easy to say that the tumult refers to the treachery of the Gauḍa king against राज्यवर्धन whose death राज्यश्री naturally heard after escaping from imprisonment. निराकरणम् despising, giving up. पराहता struck down, faint. उपक्रमणं undertaking, commencement. यावत् up to. विविक्तभुवि in a lonely spot. लेशतः little by little. अयं refers to ताराराजः (the moon). परिभूय... भार्याः—the moon has 27 wives, the नक्षत्रs. यौ...तारेण तरलतराः very brilliant by the advent of youth (*adj.* of भार्याः). रजनी... पूरः the ear-ornament of night. पुरुहूतः इन्द्रः तस्य पुराधाः (family priest) तस्य. धिषणस्य—'बृहस्पतिः सुराचार्यो गीष्पतिर्धिषणो गुरुः' अम०. पुरन्ध्री matron. पत्नीयन्—पत्नीं आत्मनः इच्छन्—Wishing to make her his wife. पत्नीयति is a denominative verb from पत्नी, according to 'सुप आत्मनः क्यच्' पा. 3. 1. 8. अतितरलः extremely fickle. तारा—for her seduction by the moon, see p. 60. चकितचकोरस्य इव लोचने यस्याः. अतिकामया whose love for him was excessive. सर्वाकारैः अभिरामया charming in every gesture. सर्व...गौरवात् out of respect for the words of all the gods. अविद्यमानानि इन्धनानि यथा स्युः (अव्ययी०). वरारोहा a beautiful woman (वरः आरोहः यस्याः). 'श्रोण्यामप्यारोहो वरस्त्रियाः' अम०. शै...मानः rising from the mountain in the east. 'अस्तस्तु चरमक्ष्माभृदुदयः पूर्वपर्वतः।' अम०. We often have the word उदयशैल as in 'उदयशैलो मित्रमण्डलस्य' काद०. वारुणालयस्य—सागरस्य. ससरः=समदनः. स्मेरं गण्डस्थलं यस्य the cheek of which was dimpled with a smile. Sanskrit poets compare the cheeks of beautiful women with the moon. Compare मृच्छकटिक I. 57. 'उदयति हि शशाङ्कः कामिनीगण्डपाण्डुः.' ससार मुखस्य—the geni-

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tive is used in accordance with the सूत्र 'अधीगर्थदयेशां कर्मणि' explained above. स्वःस्थोऽप्यस्वस्थः—स्वःस्थ means 'being in the heavens' and स्वस्थ which resembles स्वःस्थ in sound means 'at ease'. 'स्वरव्ययं स्वर्गनाक &c.' अम०. स्वीयसः qualifies ०बिन्दून्. पीतः ०प्रवाहः तेन धवला तारा (pupil) यस्य. आचेमुः मुक्ताशुक्तयः pearl oysters drank them. विषमुचाम् = सर्पाणाम्. तैः मुक्ताफलैः—तारागण is seen in the sky and not in पाताल. But the pearls were like stars and being taken to पाताल made the latter look like the sky. एकावली a necklace with a single string of pearls. The moon is said to be the lord of plants also. 'ओषधीशो निशापतिः' अम०. हिममेव अमृतं तस्मात्सम्भवः यस्याः सा ०सम्भवा तस्याः भावः ०वत्वं. Or we may dissolve as 'हिमं च अमृतं च ताभ्यां &c'. The moon is cool and has also nectar in it. पर्यधत्त wore. नागार्जुनो नाम भिक्षुः—नागार्जुन is a famous name among the Buddhists. The राजतरङ्गिणी (I. 172–173.) refers to him as a king that lived 150 years after Buddha. In the बृहत्कथामञ्जरी (XIV. 392–407) he is represented as an adept in रसायनविद्या and as the minister of a king called चिरायु. The कथासरित्सागर tells us that he was a बोधिसत्त्व. त्रिसमुद्राधिपतये—*i. e.* the lord of the Deccan, the peninsula of India, with seas to the east, south and west. C and T think that सातवाहन ruled over जम्बुद्वीप, प्लक्षद्वीप and शाल्मलिद्वीप. But that is not correct. The kings of the Deccan were represented as lords of the three oceans, while universal kings were represented to be lords of the four oceans. Compare 'चतुरम्भोधिभोगभृतिः०' (text p. 60 l. 16 above) and the words 'देवस्य चतुःसमुद्राधिपतेः...हर्षस्य' in the 2nd उच्छ्वास; and the words 'तिसमुदतोयपीतवाहनस' applied to king 'सातकणि' (शातकर्णि) in the Nasik Inscription (No. 2); vide Bombay Gazetteer vol. 16 p. 550. King सातकणि is there styled 'सातवाहनकुलयसपतिठापनकरस.' सातवाहन is the name of a family of kings of whom many were named शातकर्णि. यद्यपि...चारः although entertaining persons like you by gifts seems to be an insult. ओषधिबुद्ध्या looking upon it as a medicine. सर्व...प्रवृत्तेन who has set about to protect all beings. रक्षणीयं शरीरं यस्य. विष...क्षया with the object of protection against poison. अभ्याशे समीपे वर्तते इति ०वर्ती तस्य.

P. 82 l. 28—P. 83 l. 25 उन्मुच्य...कर्तव्यानामिति. उन्मुच्यमानायाः while it was being untied. लब्धः अवकाशः येन that found their opportunity (of illuminating the world). विशदं (brilliant) महः (तेजः) यस्य. युगपत्—all the quarters were simultaneously rendered bright. मुकुलि...तरुभिः the trees as if blos-

somed forth from their very roots, longing for their budding brides—the creepers. The idea is that the splendour of the एकावली was the same that would be seen if trees blossomed forth even from their roots. In this and the following clauses the author tries to convey the effect of the whiteness and brilliance produced by the unveiling of the bright necklace of pearls. अभि...यूथैः—As the rays of the एकावली spread all round, it seemed as if हंसs (that have white wings) were flying for lotus fibres. भर—by the very weight of the केतकी flowers, the pollen was scattered about. गर्भभेदेन सूचितः सूचीसञ्चयः तेन शुचिभिः bright with the numerous pointed leaves made manifest by the opening of the inside (of the bud, that was at one time closed). The केतकी flower is pale-white and bright. We should read उद्दलित for उद्गलित. उद्...दिनीभिः the night lotuses seemed to wake up, bristling with their opening petals. 'दन्तुरस्तून्नतरदे तथोन्नतनते त्रिपु' मे०. There is a suggestion. The petals of (white) कुमुदs resemble the teeth. When a handsome woman gets up from sleep and yawns, her gleaming teeth are seen. सितदशनानां अंशवः तेषां माला तस्याः आलोकेन लिप्यमानं वनं यथा स्यात् तथा. प्रहसितमिव—smiles and laughs are white. The teeth of वनदेवताs would send forth rays. काश flowers are white. शिथिलितः कुसुमकोशः तस्य केसराणां अट्टहासेन निरङ्कुशं यथा स्यात्तथा they bloomed forth smiling without restraint with the filaments of their loosened buds. चमरी deer have white tails. वालाः (hair) पल्लव इव तस्य परिवेशेन (circle) श्वेतायमानैः. स्फायमानाः (swelling) फेनिलाः (foamy) तरलतराः तरङ्गाः (ripples) तान् उद्गिरति इति ०द्गारी तेन. Foam is white. The light of the full moon resembled the light of the एकावली and the pearls resembled stars (which pearls are fancied to be अपरतारागण). ०चक्रेण आक्रान्ताः ककुभः येन. दावानलधूलिना धूसरितः दिगन्तः येन. The idea is:—the quarters were obscured by the ashes of the forest fires; but if water were poured over, then the bright day would shine forth. The एकावली was like the fair faces of the women (राजश्री and her attendants) that were washed after being tear-bedewed. मांसलैः thick. आकुली...चक्षुः again and again opening and closing his eye that was overpowered by the rays &c. सर्वा...रणीं filling all the quarters (with संहतिम्); fulfilling all desires (with एकावलीम्). पङ्क्ती...हतिम्—the row of pearls resembled the spray from the trunks of दिग्गजs, when it is collected in a row (पङ्क्ति). घनमुक्ताम् (घनाः मुक्ताः यस्याम्) having pearls thickly arranged; (घनेन

मुक्ताम्) free from cloud (with ज्योत्स्नाम्). लेखीकृताम् turned into a streak. The necklace was like autumnal moonlight. प्र...चिह्नाम् (प्रकटं पदकचिह्नं यस्याम्) which is clearly marked by the central jewel (with एकावली); which is marked with clear foot-prints. सञ्चारणवीथी road for moving about. The pearls looked like the stars of the Great Bear. Only the latter change their position in the sky from evening to morning. हस्तमुक्ताम् which fell from the hand (because of the round and glossy pearls); that were without हस्त, a constellation (with सप्तर्षि). अभिभूतः ०भूषणानां (कौस्तुभादीनां) भूतेः प्रभावः यया (एकावली) that cast into the shade the powerful magnificence of the ornaments in the whole world; अभिभूतः ०भूषणस्य (शिवस्य) भूतेः (ashes) प्रभावः यया that surpassed the glory of the ashes of शिव who is the ornament of the whole world. ऐशानीं belonging to ईशान (*i. e.* शिव). शिव placed the digit of the moon on his head. 'ईश्वरः शर्व ईशानः' अम०. धवल...हीताम् possessed of the quality of whiteness (with कान्तिम्); possessed of whiteness and thread (with एकावली). क्षीरसागर is white. The एकावली was as if the whiteness of क्षीरसागर come out of it. महीभृतः राजानः पर्वताश्च. The Ganges goes round several mountains. The एकावली had passed through the hands of many kings. The Ganges purifies a man and prevents his falling into hell (दुर्गति). The एकावली would remove poverty. अनवरतं स्फुरिताः तरलस्य (मध्यमणेः) अंशुकाः यस्याम् (with एकावली); अनवरतं स्फुरितं तरलं (moving) अंशुकं (fine silk cloth) यस्याः (with पताका). A banner is carried in front (पुरःसर) and its cloth is waving. महे...गमस्य of the approach (आगमः) of the position of a great emperor. एकावली announced like a पताका the great position that हर्ष was to occupy. A banner also indicates the existence of (a temple of) शिव (महेश्वर). घनसारवत् शुक्लाम् white like camphor (with एकावली). दन्तपङ्क्ति also is घन (thickset), strong and white; or it is white like camphor. ईश्वर is हर्ष who sat facing (अभिमुख) the necklace. ईश्वर means शिव also. Or a king (ईश्वर) when favourable (अभिमुख) smiles on the man with whom he is pleased. वर = श्रेष्ठ (with एकावली). वरः a bridegroom. The garland at the time of स्वयंवर gratifies the desire of the bridegroom when thrown round his neck. The एकावली fulfilled the highest ambitions and was white like flowers (स्रज्). The world-bride as if chose हर्ष as the bridegroom by the garland-necklace. निज...लेश्याम्—the necklace could not be gazed at being surrounded by its own (dazzling) rays.

A laughing woman may cover her face with her own hands (निजकर) and then it would be difficult to see her smile. एकावली is fancied to be the smile (both being white) of the earth indicating its love for (हर्ष). विहसितिका gentle laughter. For चक्षूराग, see p. 149. The reading सुधाया: is not so good. सुधा is white. अक्षमाला rosary. It is राजधर्म to be absorbed in मन्त्र (state policy), कोष (treasury) and साधन (army); one who takes a rosary (*i. e.* becomes an ascetic) is intent upon mastering the numerous *Mantras* (hymns or spells). स...भूतां that (एकावली) was an ornament of the ocean (the pearls of it being found in the ocean). स...भूतां which was ornamented with the seal (of कुबेर). संख्या...काम् which was as if the board or fillet engraved with the calculations of the treasures of कुबेर. Each pearl of the necklace resembled a figure drawn in calculation. कुबेर is the lord of riches and treasures. बन्धुर high, raised 'बन्धुरं तून्नतानतम्' अम०. के...त्मनोऽपि who are we even to control our own selves? The idea is that he is not master even of his own self, that his soul has come to belong to the ascetic. किमुत...नस्य वा much more therefore have I no control in accepting or rejecting (the necklace). परवन्तः in the hands of others. अत्र...कर्तव्यानाम् you may do what you like with this (body). कामचारः acting according to one's will.

P. 83 l. 26—**P. 85** l. 12 समतिक्रान्ते...व्यरंसीत्. लब्धविश्रम्भया who took courage. उपांशु *adv.* in a whisper. शुचा...विनयम् the unbearableness of her sorrows impels her and lessens her modesty, being ordered by wretched fate. हतदैवेन दत्तः आदेशः यस्यै (with असह्यता). This passage is corrupt. Some MSS read व्यापारयति, which is a good reading; others read व्याहारयति (makes her speak). Another reading is हतदैवदत्ता च दशा, which is better than the text. अवलम्बनं support; compare मनु० 9. 3. 'पिता रक्षति कौमारे भर्ता रक्षति यौवने। रक्षन्ति स्थविरे पुत्रा न स्त्री स्वातन्त्र्यमर्हति ॥'; there is a similar passage in अनुशासनपर्व 20. 21. दुः...मानं serving as fuel to the fire of sorrow. प्राणित...केवलम् to continue to live is sheer immodesty. For शालीन, see p. 28. प्रतिहतः frustrated. काषा...ज्ञया by being allowed to assume the red robe. पर्यायः synonym. आक्षेपः epilepsy 'आक्षेपस्यापस्मारस्य' com. This is not the usual meaning of the word. तारुण्यं तमसः (sorrow) is the youth of darkness. Darkness reigns supreme when a person gives himself up to sorrows. विशेषणं विषस्य it is a kind of poison. Or the meaning may be 'sorrow is an epithet of poison.' अनन्तकः...यकः

it is the lord of the city of the dead, but without यम. अविद्यमानः अन्तकः यस्मिन्. यम is the lord of प्रेतनगर. The विरोध is got over by taking अनन्तक in the sense of 'never-ending'. अविद्यमानः अन्तः यस्य. For क, see p. 68. प्रेत...नायकः also means 'that leads to प्रेतनगर' *i. e.* that kills a man. Explain the following विरोधs in a similar way. अनिर्वृतिः धर्मः यस्य the characteristic of which is that it is not extinguished. But fire can be extinguished. So अ...धर्मः means 'the characteristic of which is that there is no happiness in it.' अक्षयः not consumption. But राजयक्ष्मन् is the same as consumption (क्षयः). So अक्षयः means 'endless'. अ...निवासः who is not the abode of लक्ष्मी; which is the abode of distress. लक्ष्मी dwells on the chest of विष्णु (जनार्दन); शोक is जनार्दन *i. e.* torments people (जनानर्दयतीति). अपु...त्तः that is not working for पुण्य; that is due to one's sins (in former lives). A Jaina mendicant (क्षपणकः) takes to the order of mendicancy for storing merit. क्षपणक also means 'that destroys' (life). अ...धः in which there is no waking up; in which there is no discrimination (in the mind). After sleep, one gets up. निद्राप्रकारः also means '(sorrow) that scatters about *i. e.* destroys sleep.' अन...धर्मा the characteristic of which is to be active (not dull or dazed); which resembles fire (अनलस-धर्मा and अनल-सधर्मा). In सन्निपातज्वर a man becomes अलस. For सन्निपात see p. 80. सन्निपात also means 'that pulls down people.' धर्म becomes धर्मन् at the end of a बहुव्रीहि when preceded by a single word 'धर्मादनिच्केवलात्' पा. 5. 4. 124. अ...चरः that is not in the company of शिव; that is ever associated with evil. विनायकः = गणेशः. Pictures of शिव are generally represented as having गणेश on his lap. विनायक also means 'an obstacle,' or 'one that leads a man astray.' 'विनायकस्तु हेरम्बे तार्क्ष्ये विघ्ने जिने गुरौ'. Compare 'अशिवमूर्तयो महाविनायकाधिष्ठिताः' काद० p. 287. There is another meaning also. A Jaina (*i. e.* sight of a जैन) is associated with evil; compare text p. 20 'अभिमुखमाजगाम...नग्नाटकः.' अ...वितः not attended upon by mercury; not resorted to by wise men. ग्रहवर्गः the group of planets; a number of eclipses or ghosts. 'निर्बन्धोपरागार्कादयो ग्रहाः' अम०. अ...समुत्थः not caused by योग; springing from bad luck or evil conjunctions of stars. For योग, see above p. 204. ज्योतिःप्रकारः a kind of light (*i. e.* highest knowledge); a kind of fire. Higher knowledge (about ब्रह्म) cannot be had without योग (चित्तवृत्तिनिरोध). स्नेहा...कोपः it is a delirium due to स्नेह (affection, oil). वायु is one of the three humours and प्रकोप

means its excess. Oil is prescribed against वायुप्रकोप as an outward application; so in स्नेहात्...पः there is a विरोध, which is removed by taking स्नेह to mean affection. मानसात् from the मानस lake; from the mind. There can be no fire in the lake. आर्द्रभावात् from moisture; from tender feelings. रजःक्षोभः agitation of passion; scattering of dust. Dust is *laid*, not *scattered* by moisture. रसात् out of juice (or fluid); out of affection. अभिशोषः dryness (of mouth); that makes a man wither. रागात् out of affection; out of redness. कालपरिणामः that ends in death; that is transformed into darkness. Out of redness one cannot make a dark thing. तदस्या०—The construction is तत् (तस्मात्) अस्य (शोकस्य)...विदुषामपि हृदयानि न अलं सोढुं आपातं...किमुत अबलानां हृदयम्. Read अजस्रास्रस्राविणः (that makes one shed tears continuously, that makes blood to ooze forth continually). हृदयमहाव्रणस्य—शोक is a great wound of the heart. Blood comes out from a wound. बहुलाः दोषाः अन्धकारः इव तेन लब्धः प्रवेशप्रसरः येन—sorrow enters the heart that is labouring under the darkness of many faults and robs the man of his life. A robber also enters in the darkness of night. बहुलस्य (कृष्णपक्षस्य) दोषा (रात्रिः) तस्याः अन्धकारे लब्धः प्रवेशप्रसरः येन. शून्यताहेतोः which is the cause of the mind being vacant; that causes depopulation. महान् भूतग्रामः (प्राणिसमूहः) तस्य घातकः तस्य—sorrow kills many beings. महान्ति भूतानि यस्मिन् स महाभूतः ग्रामः (village) &c. One who destroys a village causes depopulation. महाभूतानि पृथिव्यप्तेजोवाय्वाकाशानि तेषां ग्रामः &c. If the five elements are destroyed nothing will be left. सकल...दक्षः expert in exhausting the whole body; expert in destroying all in battles. दोष...वर्तिनः pre-eminent among faults; a bad emperor. कार्श्यम् emaciation. श्वासः sighing, hard breathing. प्रलापः lamentation; delirium. उपद्रवः affliction; bad supervenient symptoms. असद्ग्रहस्य an evil planet; which is persistence in a bad thing. सकल...केतोः which indicates the destruction of the whole world; which is fire in destroying &c. शोक is a fire (धूमः केतुः चिह्नं यस्य). 'अग्न्युत्पातौ धूमकेतू' अम०. जीवि० applies to both शोक and वज्र in the same sense. अक्षणरुचेः न क्षणे (उत्सवे) रुचिः (liking) यस्मिन्. 'कालविशेषोत्सवयोः क्षणः' अम०. अविद्यमाना क्षणरुचिः (विद्युत्) यस्मिन्. विद्युत् flashes only for a moment (क्षणं रुचिः यस्याः). When a bolt falls in a cloudless sky, there is naturally no lightning. क्षणप्रभा is given by अमर as a synonym of विद्युत्. For ०वज्रपातस्य, see p. 25 (text) l. 1. Compare महा० उद्योगपर्व 84. 5. 'अनभ्रेऽशनिनिर्घोषः.' स्फुरन्त्यः अनवद्याः (blameless,

pure) विद्याः एव विद्युतः ताभिः उद्द्योतमानानि illumined by flashing and pure lightning-like lores. The lores are either four or fourteen. 'पुराणन्यायमीमांसाधर्मशास्त्राङ्गमिश्रिताः । वेदाः स्थानानि विद्यानां धर्मस्य च चतुर्दश ॥' याज्ञ० I. 3. (*i. e.* the four Vedas, six वेदाङ्गs, पुराण, न्याय, मीमांसा and धर्मशास्त्र). The four (in the case of kings) are आन्वीक्षिकी, त्रयी (वेदत्रयी), वार्ता and दण्डनीति (अर्थशास्त्र p. 6). विद्युत् also is flashing (स्फुरत्) and bright. गहनाः ग्रन्थाः ग्रन्थयः इव तेषां गूढः गर्भः तस्य ग्रहणेन गम्भीराणि profound by grasping the hidden meanings lying in deep works. The interior of a fleshy knot is also deep. कठोर well-developed; hard. A swelling (ग्रन्थि) is hard; a गर्भ *becomes* developed (कठोर). बहु...बृहन्ति big with carrying many S'āstras. A swelling makes the part swollen *look big* and heavy. So a गर्भ also has to be borne (उद्वहन) by the mother. न अलं सोढुं आपातं are not able to bear the onset (of sorrow). नवमालिका jasmine. सरस juicy (with बिसतन्तु); affectionate (with हृदयम्). सत्यं व्रतं यस्याः who is true to her vow. उपालभ्यते rebuked. अमूढेन without being bewildered. मर्त्यधर्मणा = मनुजेन. पुरा...कर्तुम् who can change these ancient rules of conduct? There is a suggested meaning:—these decrees of fate due to actions in former lives, who can gainsay. In this and the following there are laboured puns everywhere: जन्म...घटनानि (union, happening) एव ०रज्जवः. For पञ्चजन, see p. 124. All people have to undergo the long round of births, deaths and old age. The ropes of the water-wheel also are very long and revolve (संसरन्त्यः) night and day. पञ्चमहाभूतान्येव पञ्चकुलः तेन अधिष्ठितः अन्तःकरणव्यवहारः तस्य दर्शने निपुणाः; पञ्चमहाभूतेषु *i. e.* ०भूतात्मके शरीरे अधिष्ठितं अन्तःकरणं. The ideas here are rather complicated. The mind presides over the body (*i. e.* regulates its movements) that is made up of the five elements. यम notes what men do and what is passing in their minds. Compare the verse 'आदित्यचन्द्रावनिलोऽनलश्च द्यौर्भूमिरापो हृदयं यमश्च । अहश्च रात्रिश्च उभे च सन्ध्ये धर्मोऽपि जानाति नरस्य वृत्तम् ॥'. 'धर्मराजः पितृपतिः... यमः ॥' अम०. यम spares none (सर्वंकष) and is terrible. A king's ordinances (राजस्थितयः) are applicable to all (सर्वंकषा). The king sees into the transactions and documents (करणं) of the पञ्चकुल officers. They seem to be the same as modern Panchait. Compare the word पञ्चमण्डली in C. I. I. vol. III. p. 31, 32. For करण, see above p. 167. धर्मसदृशो राजा तस्य स्थितयः. We must read अक्षममाणाः. क्षण...माणाः not allowing even a moment to pass (every moment is calculated by the water-clock). कालनालिकाः the Ghaṭikâs of

Death (काल); the Ghaṭikās of time. नाडिका also means 'a water-clock'. आयुष्क...कुशला: expert in calculating the span (कला, portion) of life (allotted to each individual); expert in calculating the कलाs. निलये निलये in each house; at the time of destruction (or in each Hell). निलय is equal to निरय; see above p. 125 for identity of र् and ल्. कला, क्षण and नाडिका are measures of time. 18 or 15 निमेषs are equal to a काष्ठा, 30 काष्ठाs to a कला, 30 कलाs to a क्षण and 12 क्षणs to a मुहूर्त which is equal to two घटिकाs. See अमरकोश for this. For a different table and for a water-clock, see ब्रह्मपुराण 231. 6–9 'निमेषो मानुषो योऽयं मात्रामात्रप्रमाणतः। तैः पञ्चदशभिः काष्ठा त्रिंशत्काष्ठास्तथा कला॥ नाडिका तु प्रमाणेन कलाश्च दश पञ्च च। उन्मानेनाम्भसः सा तु पलान्यर्धत्रयोदश॥ हेममापैः कृतच्छिद्रा चतुर्भिश्चतुरङ्गुलैः। मागधेन प्रमाणेन जलप्रस्थस्तु स स्मृतः॥ नाडिकाभ्यामथ द्वाभ्यां मुहूर्तो द्विजसत्तमाः।' आयुष्कला is proper according to 'इदुदुपधस्य चाप्रत्ययस्य' पा. 8. 3. 41. चण्डिका fierce; the goddess Durgā. The command of Yama goes forth in the world. सर्व...पातिनी—at Yama's word, the lives of beings are offered at his feet; to Durgā all sorts of animals are offered. उपहारः=बलिः. प्रेतपतिः यमः तस्य पटहाः. Drums announce the march (प्रयाण) of a king's army. The drums of Yama announce the departure of the life of all beings. पेटकैः in groups. प्रतप्तलोहवत् लोहिते अक्षिणी येषाम् whose eyes are red like heated iron. कालकूटस्य इव कान्तिः यस्य सः °कान्तिः कालः (dark) कायः येषाम्. कालपाशः पाणौ येषाम्. कालकूट is the same as हालाहल poison, which first came out at the churning and darkened the throat of शिव. There is an allusion to gamblers, whose eyes are red through late hours, envy and hatred and who have dark dice (पाशः) in their hands. भीषणकिङ्कराणां करैः घट्टितः (struck) यम...पुटः तस्य पटुना (sharp) टाङ्कारेण भयङ्कराः. Separate घोराः घातघोषणाः the terrible proclamation of death (with यमकिङ्कर); and read घोरा...षणाः as one word (with *servants*)—proclamations in which there is fierce beating (of the drum or bell). घोरः आघातः यस्यां सा °घाता घोषणा. King's proclamations are announced by his servants that ring a bell and collect (संहरणं) all people to listen to them. The messengers of Death (किङ्कर) destroy (संहरणं) all beings. वहन्ति—is to be connected with वीथयः. बहुचितानां धूमैः धूसरिता °पताका तस्यां पटुपतिता गृध्रदृष्टिः यासु—where the keen eye of vultures falls on the banners of Yama darkened by the smoke of numerous funeral pyres. शोकेन कृतः कोलाहलः याभिः ताः °हलाः °म्बिन्यः तासां विकीर्णाः (dishevelled) °कलापाः तैः शवलं शवशिबिकासहस्रं तेन सङ्कुलाः—

round the biers of their husbands widows scream and their hair sticks to them. किलकिलायमानाः श्मशानशिविरे शिवाशावकाः यासु—there are howling young ones of female jackals in the cemetery. परलोकः आवसथः इव तस्य पथिकाः तेषां सार्थः तस्य प्रस्थाने विशिखाः तेषां वीथयः (rows, lines). 'रथ्या प्रतोली विशिखा' अम०. The roads lead the sojourners to the next world to their destination. There is another meaning. आवसथः a resting-place, an asylum for students and ascetics. Roads lead the intending travellers to an आवसथ (outside the town) whence they makes their प्रस्थान (start for the journey). There are heaps (चिता) of fuel and cowdung burning near it and a पताका too. Vultures hover over it in search of crumbs. Their wives scream round their palanquins (शिबिका) when they start and urchins are merry round the encampment (शिबिर) of travellers. The student will note the chain of alliteration in the next clause. सकल...लम्पटा greedy to taste the mouthful *viz.* the whole world. He means the night of destruction (कालरात्री) threatens all and would spare no man. बहला thick. 'बहंलिहा छिद्रान्वेषिणी' com—striking at a weak point. लोहितेन आचिता full of blood. चिताङ्गारैः काली dark with the charcoal of the pyre. The words suggest the tongue of a cow. The tongue is बहला and बहंलिहा (licks the shoulder of the calf). 'स्कन्धप्रदेशस्तु वहः' अम०. The tongue licks mouthfuls of grass. It is red (लोहिता) and full (आचिता) and the cow may be dark like अङ्गार. तृप्ति...मृत्योः the hunger of Death that devours all beings never learns satiety. अति...वाहिनी flowing very quickly. महान् भूतग्रामः (भूतसङ्घः) तस्य गोष्ठ्यः (meetings). According to Buddhist philosophy everything is transitory (सर्वं क्षणिकं) and hence the group of five elements also must be so. रात्रि...देहिनाम् the sticks of the cage of the machine—like body of men are liable to break in the night. A cage set to catch wild animals may be shattered by them at night. रात्रिषु may refer to कालरात्रि. अशु...माणवः the atoms that create this body, being helpless against the oncoming (आवेशः) of good and evil, are liable to be shattered. विशरारु from शृ with वि. जीव...तन्तवः the threads of the strings that fasten the soul (in the body). The threads of पाशs (snares) and the strings of lutes also are likely to break. सर्वे...नश्वरम् the whole world, which is perishable, is not independent (is not master of itself). तमसः...यातुम् to allow full scope to darkness (ignorance).तमः is the third गुण of out of the three (सत्त्व, रजस् and तमस्). मेधाविनि is

addressed to राज्यश्री; it also goes with मनसि. एको...धृते: A single moment of discernment becomes the support of steadiness of mind *i. e.* makes the mind steady. For प्रतिसंख्यान see p. 119. अपेक्षणीय: to be cared for. पितृकल्प: almost like your father. For कल्प, see p. 38. कापायग्रहणं करोतीति तं. ज्याय:...वताम् this (प्रव्रज्या) is the best place for the wise (for the self-restrained). वत्सल: affectionate. सर्वे...योगे by all means you must act according to his order.

P. 85 l. 13—**P. 86** l. 6 उपरत...जगाम. अन...र्मिता: created by Fate, though not requested to do so. विषम...स्तम्भा: pillars for support in serious calamities. Pillars support a house. स्नेहा...मूर्तय: who are full of affection; that are wet with oil. मोहा...ध्वंसिन: that destroy the darkness of error (delusion). धर्मप्रदीपा: that illuminate the law. A lamp also destroys darkness &c. प्रणय...लिता rendered naughty by the gift of affection; spoilt by giving what is asked for. A spoilt child may ask for what is दुर्लभ. धीर...वल्लभत्वम् the knowledge that one is loved emboldens even a steady man, the levity of his heart urging him to transgress proper limits. हृदयस्य लघिम्ना लङ्घितं (०ल्लभत्वम्). शालीन...गल्भ्यम् the desire to secure one's objects teaches even a modest man to be overbold. For शालीन, see p. 28. अस्य...मार्या: the noble respect the limits of request, as the ocean does. The idea is:—the ocean, though so full, does not pass beyond the prescribed limits; so the noble, though galled by unreasonable requests, do not reject them but respect them. दत्तमेव च शरीरम्—See text p. 75 ll. 7–8. सर्व...लालनीया must be fondled for a while even in spite of the neglect of all my duties. ०अवधीरणं (neglect) एवं उपरोध: (obstacle). बाहोर्विधेयै: being the servants of (*i. e.* under the control of) our arm. दीय...मिदम् Give this your body to me who am your guest *i. e.* you must be my guest and accompany me. अयं जन: refers to हर्ष himself. यावत्...प्रजा: while I lessen the burden of my vow (*i. e.* fulfil my vow) and comfort the subjects distressed by the sorrow of my father's death. तावदिमां...अस्म...मेव प्रतिबोध्यमानामिच्छामि so long I desire that she should be enlightened, while still remaining by my side. The instrumentals कथाभि:, उपदेशै, &c., are to be connected with प्रतिबोध्यमानाम्. कथाभि: धर्म्याभि: by righteous discourses. कुशल...रजोभि: by advice free from passion, that brings about right knowledge. अविद्यमानं रज: (रजोगुण:) यस्मिन्. शीलो...नाभि: by instruction that produces quiescence by the practice of the

S'ilas. For शील, see above p. 223. क्लेश...भूतैः that are the cause of the abandonment of the क्लेशs. क्लेश means 'evil passions'. They are ten such as लोभ, मोह, मान, दृष्टि (heresy), विचिकित्सा, (doubt), स्त्यानं (sloth), औद्धत्यम् &c. क्लेशs are the causes of sinful actions and therefore of rebirth. तथागतैर्दर्शनैः by the doctrines of बुद्ध. समासं कृत्स्नं येन (*adj.* of मया). अतिसृजन्ति grant. सुरनाथम् = इन्द्रम्. दधीचः—the gods requested दधीच for his bones which were to be turned into a वज्र for killing वृत्र. See वनपर्व chap. 100. मुनिनाथः = बुद्धः. 'मुनीन्द्रः श्रीघनः शास्ता' अम०. अनपेक्षिता आत्मस्थितिः येन who cared not for the continuance of his life. अनु...कृत्वा *thinking that it* was an act of compassion. वठरसत्त्वेभ्यः *to animals* that are dull *i. e.* to beasts like the lion. The com. refers to the story of Buddha's offering himself in a former life to a hungry lioness that was about to devour its own young. This story occurs in the जातकमाला (Harward series) where it is a व्याघ्री and not a lioness. भव्याः the good or worthy. Read इमं for इमाम्. Remove the line after इमं. Mark the construction (गुणाः बलिं गृह्णन्ति primitive; असौ जनः गुणान् बलिं ग्राहयति causal; गुणाः अमुना जनेन बलिं ग्राहिताः passive causal). चेतसा...जनेन this person (*i. e.* I) already made in his mind an offer of this body to your virtues. If we read कायकलि that will be in keeping with the words on p. 75 l. 7 (कायकलिरसाकम्). उपयोगस्तु गुणवदायत्तः the use of it is in the hands of you, a virtuous man. तस्मिन् refers to दिवाकरमित्र. अभिनन्दितः प्रणयः येन who welcomed his request or friendship. निर्घात is the शबर who gave intelligence about दिवाकर०. अनुजाह्नवि along the banks of the Ganges. जाह्नव्याः अन्वायतम् (अव्ययीभाव).

P. 86 ll. 7—29 तत्र च...नरेन्द्रायेति. प्रणयिभ्यः to his friends. ततार crossed over *i. e.* set. बहल...पिङ्गलः tawny with thick and plentiful honey (with पङ्क०); tawny like thick &c. (with दिवस). पङ्कजानां आकरः (समूहः) bed. Both the lotuses and the day are dear to the चक्रवाक. See pp. 10, 57. The sentence is पूषा रोचिषां जालकानि पुनरपि निजवपुषि सञ्जहार—the sun again withdrew in his own body the masses of his rays. प्रकीर्णानि dispersed (with rays); published or promulgated, or scattered (with यजूंषि). नवरुधिररसवत् अरुणः वर्णः येषाम् (with जालकानि) or ०रसेन अरुणाः वर्णाः (letters) येषाम् (with यजूंषि). कुपित...वान्तानि vomited from the mouth of the angered याज्ञवल्क्य. याज्ञवल्क्य was the pupil of वैशम्पायन, who was the pupil of व्यास. वैशम्पायन incurred the sin of ब्रह्महत्या. He asked his pupil to perform some sacrifice whereby he might

be purified. याज्ञवल्क्य said that the Brāhmaṇas to be invited for the sacrifice had no holiness in them. At this expression of disrespert for Brāhmaṇas his teacher got angry and said 'मुच्यतां यत्त्वयाधीतं मत्तो विप्रावमन्यक ॥ निस्तेजसो वदस्येतान्यस्त्वं ब्राह्मणपुङ्गवान् ।' Thereupon याज्ञवल्क्य vomited the Yajus hymns, which the other pupils took in the form of partridges (तित्तिरि). Those hymns came to be called कृष्णयजुर्वेद; while याज्ञवल्क्य promulgated a separate recension, which he received from the sun, called शुक्लयजुर्वेद. 'मयाप्यलं त्वयाधीतं यन्मया तदिदं द्विज ॥ इत्युक्त्वा रुधिराक्तानि सरूपाणि यजूंपि सः । छर्दयित्वा ददौ तस्मै स्वेच्छया चाययौ मुनिः ॥ यजूंष्यथ विसृष्टानि याज्ञवल्क्येन वै द्विज । जगृहुस्तित्तिरा भूत्वा तैत्तिरीयास्तु ते स्मृताः ॥' विष्णुपु. III. 5. 10–12. The com. makes याज्ञवल्क्य a pupil of शाकल्य. लोका...जूंषि—लोकस्य आलोकं जुषन्ते—that like to illumine the world (with rays). लोकालोकः पर्वतः तं जुषन्ते that visit or go to the mountain लो०. लोकालोक is a mythical mountain in पुष्करद्वीप, the last of the seven द्वीपs. Beyond लोकालोक there is complete darkness and on this side of it there is light. See विष्णुपु० II. 4. 'लोकालोकस्ततः शैलो योजनायुतविस्तृतः ।...ततस्तमः समावृत्य तं शैलं सर्वतः स्थितम् । तमश्चाण्डकटाहेन समन्तात्परिवेष्टितम् ॥' 95–96. पापं मुष्णन्ति इति पाप०—applies to both. क्रमेण च—the principal sentence is क्रमेण च उष्णांशुः (सूर्यः)...मुहूर्तमदृश्यत. समुपोह्यमानः (increasing) मांसलः (thick, deepened) रागः (red colour) तेन रोचिष्णुः. The poet now puts forward many similes to convey the idea of the redness of the disc of the setting sun. It resembled the congenital crest jewel (चूडामणि) of अश्वत्थामन् (son of द्रोण) placed in his turban. उष्णीषबन्धे (उष्णीषस्य बन्धः यत्र तत्र शिरसि) सहजः. 'उष्णीषं शिरोवेष्टकिरीटयोः' अम०. वृकोदरः भीमः तस्य करेण उत्पाटितः (snatched off). प्रत्यग्रं शोणितं तेन शोणः अङ्गरागः तेन रौद्रः (looking) terrible with the red unguent of his own fresh blood. When the jewel that was on his head from birth was snatched away, blood spurted on his body. The colour of the sun's body (अङ्गरागः) was red like fresh blood. For the story see महा० सौप्तिकपर्व chap. 14 and 15. अश्वत्थामा discharged ब्रह्मास्त्र and अर्जुन in return did the same; when नारद and व्यास intervened, अर्जुन took it back, but अश्वत्थामा could not and so he had to give the jewel on his head in exchange for his life. कपाल...पैतामहः (the sun looked) like the begging skull-vessel of Brahmā (पितामह) reddish by being filled with blood from the veins and arteries of the head, that was hurled down by S'iva who is skilled (or fond of) in giving alms to the Rudras. रुद्रेभ्यो

भिक्षादानं तस्मिन् शौण्डः पुरमथनः तेन मुक्तं मुण्डं तस्य शिरानाडीनां रुधिरं तेन पूरणं तेन कपिलः. We must read ०पूरणकपिलः. We may also take रुद्रभिक्षा in the sense of terrible alms.' The story alluded to is the cutting off of the fifth head of Brahmā by S'iva. The Rudras are eleven, chief of whom is शङ्कर or शम्भु. शङ्कर is called त्रिपुरान्तक or पुरमथन because he burnt down the three cities of gold, silver and iron built by Maya for demons in the sky, air and earth. See द्रोणपर्व chap. 202. 64 'असुराणां पुराण्यासंस्त्रीणि वीर्यवतां दिवि। आयसं राजतं चैव सौवर्णं परमं महत् ॥'. पितृवधेन रुषितः रामः (परशुरामः) तेन रागेण रचितः. 'रागस्तु मात्सर्ये लोहितादिषु। क्लेशादावनुरागे च गान्धारादौ नृपेऽपि च ॥' मे०. With the sun, we may explain 'रामः तस्य रागः (*redness*) तेन रचितः' possessing the redness of परशुराम &c. पृथुः (broad) विकटः (formidable) कार्तवीर्यस्य अंसकूटः (the hump-like or peak-like shoulder) तस्य कुट्टाकः कुठारः तस्य तुण्डेन तष्टानि (*chopped off*) कण्ठकुहराणि तेषां रुधिरकुल्याप्रणालाः तेषां सहस्रेण पूरितः. दूररोधी stretching far and wide (applies to the lake and to the sun's rays also). रुधिरस्यायं रौधिरः. For the five lakes of blood and for the destruction of क्षत्रियs, see pp. 152, 38. भयेन निगूढानि (concealed) करचरणमुण्डानि यस्य स चासौ मण्डलाकृतिश्च that presented the shape of a sphere because the hands &c. were contracted through fear. The sun also is मण्डलाकृति. गुरुः गरुडस्य नखपञ्जरः तेन आक्षेपः तेन क्षपणं (smashing) तेन क्षिप्तं क्षतजं (blood) तेन उक्षितः (sprinkled). विगताः असवः यस्य (dead). Remove the comma after विभावसुः. कमठः tortoise. See महा० आदिपर्व chap 29–30. विभावसु and सुप्रतीक were brothers. सुप्रतीक the younger asked विभा० to give him his share. Thereupon विभावसु cursed him to be an elephant and सुप्रतीक cursed him to be a tortoise. They were always fighting in a lake. When गरुड set out for bringing nectar, he seized, carried into space and ate both of them. लोठ्यमानो नभसि—the sun also rolls in the sky. अरुणः गर्भः यस्य सः ०गर्भः मांसपिण्डाण्डः the egg containing a mass of flesh forming the embryo Aruṇa. The sun is also round (like an egg) and is like the red flesh of an embryo. खण्डिमानमानीतः broken into pieces (with egg); reduced in effulgence. ०पातेन दूयमाना दाक्षायणी तया क्षिप्तः thrown by विनता that was anxious by the passing away of the period fixed (for pregnancy). C and T following the com. take the clause 'नियत... क्षिप्तः' with धातुतटः. That construction does not yield a good sense. We do not know when Meru was tossed by दाक्षायणी (which com. renders by काली). कद्रू and विनता were two of the daughters of

दक्ष and wives of कश्यप. Her husband said that कद्रू would have a thousand sons and विनता only two. कद्रू gave birth to 1000 serpents. 'अण्डाभ्यां विनतायास्तु मिथुनं न व्यदृश्यत। ततः पुत्रार्थिनी देवी व्रीडिता च तपस्विनी॥ अण्डं बिभेद विनता तत्र पुत्रमपश्यत। अभ्यर्धकायसम्पन्नमितरेणाप्रकाशता।' आदिपर्व 16. 16–17. धातु...रोः like the slope of Meru containing metallic ores. Meru is a mountain of gold; the sky suffused with the glow of evening resembled it; and the disc of the sun looked like चरु. असुरवधाय अभिचारः तस्य चरुः तस्य पचनं तस्य पिशुनः (सूचकः) indicating the cooking of an oblation in some magic rites for the destruction of the demons. For अभिचार see p. 145. A चरु (oblation of rice) may be smeared with red powder. If the gods wanted to perform any rite for असुरवध, they would do so on Meru. We may also take असुर... पिशुनः with कटाहः. In that case we have to look upon धातु... मेरोः as an independent clause by itself (the disc of the sun being red like the slope of Meru). शोणितक्काथेन कषायितः कुक्षिः यस्य the sides of which are red with the decoction of blood. For विसङ्कट see p. 122. कटाह...त्यः the cauldron of बृहस्पति. The sun looks like a cauldron. बृहस्पति is the priest of the gods. The poet fancies that he was engaged in boiling in a cauldron an oblation for the purpose of killing the असुरs. सद्यो गलितं गजदानवस्य (गजासुरस्य) लोहितं (blood) तस्य उपलेपेन (smearing) भीषणः. मुख... भोगः the expanse of the round face. महाभैरव is a form of शिव. गजासुर was a demon, son of महिषासुर, slain by S'iva. The sun was भीषण like the application (उपलेप) of the blood &c. ०जले प्रतिबिम्बिता रविबिम्बराजिः तेन भास्वरं अभ्रं (cloud) तदवलम्बते इति. गृहीतः आर्द्रमांसभारः यया. वासरा...निशा the evening resembled a वेताल (vampire). Flesh is offered to वेताल. The idea is:—in the evening the sky was overspread with clouds which were suffused red by the lustre of the reflections of the sun in the ocean. The clouds are like वेताल and their glow is like मांस. After night-fall, वेतालs begin to appear (वेतालाः नितरां भान्ति यस्याम्). ज्वलन् सन्ध्यारागः तेन रज्यमानः जलप्रवाहः यस्य. पुराणपुरुषः (विष्णुः) तस्य पीवरं ऊरुसम्पुटं तेन पिष्टौ मधुकैटभौ तयोः रुधिरपटलं (pool of blood) तेन पाटलं वपुः यस्य. अर्णसाम्=जलानाम्. मधु and कैटभ were two demons born from the ear of Vishṇu, when he was absorbed in Yogic sleep at the end of the *Kalpa*. They were about to devour Brahmā. The latter woke up Vishṇu, who asked them to choose a boon. They asked him to choose one, when विष्णु chose that they be killed by him. He killed them

between his thighs 'स्वकावनावृतावूरू दृष्ट्वा देववरस्तदा । मधुकैटभयो राजन् शिरसी मधुसूदनः ॥ चक्रेण शितधारेण न्यकृन्तत महायशाः ॥' वनपर्व 203. 35. See मार्कण्डेयपुराण chap. 81. Compare 'अचिरमृदितमधुकैटभरुधिरारुणेन हरिमिवोरुयुगलेन विराजमानम्' काद० p. 9. अवसिते The sentence is अवसिते ०समये समनन्तरं...श्वेतभानुः उपानीयत निशया नरेन्द्राय when the time of evening ended, immediately afterwards the moon was presented to the king (Harsha) by night. अपरि...कीर्त्या as if it were a goblet made from a pearl slab (presented) by the Glory of his family to him who had a thirst for drinking boundless fame. The bright moon resembled a goblet of pearls. His family was already glorious, just as the night may be glorious with the twinkling stars. But Harsha was not satisfied with that. He thirsted for glory that would embrace the whole world like the moon's rays. 'कृत...ताय who was bent on starting the कृतयुग (*i. e.* an era of perfect righteousness). हर्ष wanted to bring back in कलियुग the pristine righteousness of कृतयुग. For कृतयुग and धर्म see pp. 3, 40. The bright moon resembled a round silver coin or edict stamped with the royal seal. आदिराजस्य राजतः ०निवेशः the stamp on silver of the primeval king's seal conferring authority (on Harsha). Night is compared to राज्यश्री (royal glory). राज्यश्री originally belonged to the first king (either Manu or Pṛithu) who reigned in the Kṛita age. His authority was transferred to Harsha. Authority is conferred by a शासन (copperplate or patent) impressed with the royal seal. Compare for आदिराज 'पृथुः प्रथमपुरुषकः परिभूतवान् पृथिवीम्' हर्षचरित (3rd उच्छ्वास). Probably there is a veiled allusion. राज्यश्री, Harsha's sister, called upon Harsha to assume the sovereignty of the world including her husband's realm. सकल...चलिताय that had set off on the conquest of all the continents. For श्वेतद्वीप, see above p. 190. The people from श्वेतद्वीप are all white; so the moon is aptly compared to a messenger from श्वेतद्वीप. निशा is compared to आयति (Future; or, Glory). A दूत is sent either to encourage a person or to make peace with him. इति shows that the chapter ends here. C and Ṭ suggest that the descriptions of sunset and of moonrise indicate bloody wars and the fall of Harsha's enemy, followed by the rise of Harsha's glory.

In the third Uchchhvāsa, Bāna promised to his cousins a narrative of Harsha's career and described it thus far. The narrative is suddenly brought to a close.

Appendix A.

A BRIEF ANALYSIS OF THE HARSHACHARITA.

Chap. I & II. After the usual invocation and sympathetic references to his great predecessors, Bāṇa gives us an account of his family and of himself which has been summarised in the Introduction (pp. II–IV) and need not be repeated here.

Chap. III. When Bāṇa returned from Harsha's court, he was pressed by his cousins with the request that he should entertain them with a narrative of the life and career of Harsha. Bāṇa expressed his inability to do even the slightest justice to the remarkable career of Harsha and said that he was ready to narrate to them only a portion of the brilliant career of Harsha. He then proceeded to narrate as follows. In the country of S'rîkaṇṭha, there is a district named Sthāṇvîs'vara. In ages long past there reigned a king named Pushpabhūti. He was a great devotee of S'iva. He formed friendship with a great S'aivite teacher from the Deccan named Bhairavāchārya. The latter made a present of a wonderful sword named Aṭṭahāsa to the king. Pushpabhūti offered to help the S'aiva ascetic in a magic rite. While engaged in his task, he had a vision of Lakshmî, who promised him that he would be the founder of a mighty line of kings, one of whom Harsha would have a most glorious career.

Chap. IV. In Pushpabhūti's line, as time rolled on, was born Prabhākaravardhana alias Pratāpas'îla, who fought successfully against the Hūṇas, the king of the Gūrjaras and the lords of Sindhu, Gāndhāra, Lāṭa and Mālava. His queen was Yas'omatî. The king was a great devotee of the sun. Rājyavardhana was the first child of the king and the queen. Then was born Harsha on the 12th of the dark half of the month of Jyeshṭha. The birth of Harsha was heralded by auspicious signs prognosticating his future greatness. When Rājyavardhana was in his sixth year and Harsha was an infant just beginning to take a few steps with the help of his nurse and prattling a few indistinct words, a daughter named Rājyas'rî was born to the king and queen. About the time of the

birth of Rājyas'rî, queen Yas'omatî's brother handed over to the king Prabhākaravardhana his son Bhaṇḍin about eight years old as a companion to the two princes, between whom and Bhaṇḍin sprang up a close and intimate friendship. The king in course of time brought, as companions for the growing princes, two brothers, sons of the king of Mālava, named Kumāragupta and Mādhavagupta, the elder Kumāragupta being about 18 years old at the time. These two followed the princes like their shadow. When Rājyas'rî grew up an accomplished princess she was married to Grahavarman, the eldest son of Avantivarman of the Maukhari family. Rājyas'rî went with her husband to his country of Kānyakubja.

Chap. V. When Rājyavardhana was old enough to bear arms, Prabhākaravardhana sent him accompanied by hereditary ministers and devoted feudatories to the north against the Hūṇas. Harsha accompanied him for some distance and when Rājyavardhana entered the Kailāsa range, Harsha remained behind and devoted some time to hunting. A courier from Prabhākaravardhana announced his serious illness. He started in hot haste and riding day and night reached the capital on the third day. He saw the whole city given up to performing rites of various sects and faiths for the sake of his father. On entering the palace he found the king lying in the clutches of death with queen Yas'omatî weeping over him. Two days afterwards when the king's condition became hopeless, Yas'omatî ascended the funeral pyre and the king died a short time afterwards. Harsha performed the funeral rites and anxiously waited for the arrival of his elder brother to whom he had already despatched swift messengers.

Chap. VI. About a fortnight after the death of Prabhākaravardhana, Rājyavaradhana arrived wounded in his successful war against the Hūṇas and with a thin growth of hair on his chin. The next day Rājyavardhana announced his intention of refusing the throne and of taking to a life in the forest. Harsha was taken aback by the strange resolve of his brother and had a mind to follow him, when one of Rājyas'rî's attendants, named Saṃvādaka, threw himself into the hall where the brothers sat and narrated a harrowing tale. He told Rājyavardhana that on the very day on which the news

of Prabhākaravardhana's death reached Kānyakubja (Kanoj), Grahavarman, the husband of Rājyas'rî, was slain by the king of Mālava, that Rājyas'rî was put into prison at Kânyakubja with fetters on her feet like a brigand's wife and that the king of Mālava had designs even against Sthāṇvîs'vara. On that very day Rājyavardhana, who did not listen to Harsha's entreaties that, though a boy, he should be allowed to accompany him, started against the king of Mālava accompanied by Bhaṇḍin with ten thousand cavalry. After many days had elapsed, Harsha saw Kuntala, a high cavalry officer and a great favourite of Rājyavardhana, coming with sorrow written on his face. He brought the news that Rājyavardhana, though he subdued with ease the Mālava prince, was treacherously slain by the king of the Gauḍas, who had induced Rājyavardhana to go alone to the former's place. Siṃhanāda, the old and faithful commander-in-chief of Prabhākaravardhana, encouraged Harsha to avenge his brother's death. Harsha took the vow of destroying the Gauḍa king and dictated to his minister for foreign affairs named Avanti a proclamation to be sent to all kings either to submit to Harsha or to offer battle. The next morning, Harsha called Skandagupta, the chief of his elephant hosts, and asked him to get ready his whole army for an expedition. Skandagupta applauded Harsha's project but implored his master to learn the lesson of distrust from the fate of Rājyavardhana and narrated for his master's edification the stories of numerous former kings that fell victims to treachery and intrigue.

Chap. VII. A few days afterwards Harsha crowned himself and set out on an auspicious day, after worshipping S'iva. The first halt was made not far from the capital (Thanesar) on the banks of the Sarasvatî. There the chief accountant of the village waited upon him with a golden seal marked with the emblem of the bull and requested Harsha to issue a charter. The next day Harsha marched on with his vast army. When the day's march was over, he gave audience to Haṃsavega, a confidential messenger of Kumāra alias Bhāskaravarman, king of Prāgjyotisha (Assam). The messenger announced that the prince of Assam desired to form an undying friendship with Harsha and offered many wonderful presents, the chief of which was a miraculous parasol that

originally belonged to Varuṇa. At night Haṃsavega informed Harsha how the parasol came into the possession of the kings of Assam. He traced the descent of Kumāra alias Bhāskaravarman from Naraka and mentioned that Kumāra was the great-great-grandson of Bhūtivarman, great-grandson of Chandramukhavarman, grandson of Sthitivarman and son of Susthiravarman alias Mṛigānka from his queen S'yāmādevī. Bhāskaravarman was a devotee of S'iva and desired the friendship of Harsha. Harsha was highly pleased with the king of Assam and sent back Haṃsavega with numerous presents. Harsha then proceeded for several days against his enemy (the king of Gauḍa). On the way he met Bhaṇḍin who brought with him the booty wrested from the Mālava king by Rājyavardhana. He brought news that after Kānyakubja was seized by Gupta, Rājyas'rī escaped from prison and had betaken herself to the Vindhya forest. Harsha then asked Bhaṇḍin to march against the Gauḍa king and himself entered the Vindhya forest in search of his unlucky sister.

Chap. VIII. After roaming about in the forest for several days, he met Vyāghraketu, son of the Bhil chieftain S'arabhaketu, who presented to Harsha a young Bhil by name Nirghāta, the commander-in-chief of the Bhils. He informed the king of an ascetic named Divākaramitra who was a convert from Brahmanism to Buddhism. Harsha remembered him as the friend of Grahavarman from the latter's childhood. Harsha resting his right hand on the shoulder of Mādhavagupta went to the hermitage of Divākaramitra, where he saw the latter surrounded by pupils and students of various sects. Just then a Bhikshu came unexpectedly and informed his teacher Divākaramitra that a woman of noble birth was about to burn herself for grief in the neighbourhood. Harsha hastened with the Bhikshu leading the way and saw his sister ready to perish in fire. From his sister he learnt how she was helped out of prison by a noble named Gupta at the time of the tumult of the Gauḍa king in Kānyakubja, how she then heard of the death of Rājyavardhana, how she gave up food on hearing it, how she came to the Vindhya forest and how in despair she prepared to burn herself. Divākaramitra then made to Harsha a present of a necklace named Mandākinī, brought by Nāgārjuna from the Nāgas in Pātāla and handed over to Sātavāhana, over-

lord of the Deccan. Rājyas'rî expressed to her brother her wish to put on the red robe. Harsha implored her to remain with him till he carried out his vow of destroying the Gauḍa king and requested Divākaramitra to be the spiritual adviser of his sister. He further said that after fulfilling his vow, he would himself assume the red robes along with his sister. When Divākaramitra acceded to the wishes of Harsha, the latter returned to his army encamped on the banks of the Ganges.

Here the narrative of Harsha's career comes to an end.

Appendix B.

सुप्रभातस्तोत्रम्.

ओं नमो बुद्धाय । स्तुतमपि सुरसङ्घैः सिद्धगन्धर्वयक्षैर्दिवि भुवि सुविचित्रैः स्तोत्रवाग्भिर्यतीशैः । अहमपि कृतशक्तिर्नौमि सम्बुद्धमार्यं नभसि गरुडयाते किं न यान्ति द्विरेफाः ॥ १ ॥ क्षपितदुरितपक्षः क्षीणनिःशेषदोषो द्रवितकनकवर्णः फुल्लपद्मायताक्षः । सुरुचिरपरिवेषः सुप्रभामण्डलश्रीर्दशबल तव नित्यं सुप्रभातं प्रभातम् ॥ २ ॥ मदनबलविजेतुः कापथोच्छेदकर्तुस्त्रिभुवनहितकर्तुः स्त्रीलताजालहर्तुः । शमसुखफलदातुर्मैत्तुरज्ञानशैलं दशबल तव० ॥ ३ ॥ असुरसुरनराणां योऽग्रजन्माग्रदैवः सकलभुवनधातौ लोकसृष्ट्येकशब्दः । स्वपिति मनुजधाता पद्मयोनिः स्वयम्भूर्दशबल० ॥ ४ ॥ उदयगिरितटस्थो विद्रुमच्छेदताम्रस्तिमिरकुलनिहन्ता चक्षुरेकं प्रजानाम् । रविरपि मदलोलः सर्वथा सोऽपि सुप्तो दशबल० ॥५॥ द्विरददशनपाण्डुः शीतरश्मिः शशाङ्कस्तिलक इव रजन्याः शर्वचूडामणिर्यः । अविगतमदरागः सर्वथा सोऽपि सुप्तो दशबल० ॥ ६ ॥ प्रवरभुजचतुष्कः षोडशार्धार्धवक्त्रो जपनियमविधिज्ञः सामवेदप्रवक्ता । अमलकमलयोनिः सोऽपि ब्रह्मा प्रसुप्तो दशबल० ॥ ७ ॥ कुवलयदलनीलः पुण्डरीकायताक्षः सुररिपुवरहन्ता विश्वकृद्विश्वरूपी । हरिरपि चिरसुप्तो गर्भवासैरमुक्तो दशबल० ॥८॥ हिमगिरिशिखरस्थः सर्पयज्ञोपवीतस्त्रिपुरदहनदक्षो व्याघ्रचर्मोत्तरीयः । सह गिरिवरपुत्र्या सोऽपि सुप्तस्त्रिशूली दशबल० ॥ ९ ॥ ज्वलितकुलिशपाणिर्दुर्जयो दानवानां सुरपतिरपि शच्या विभ्रमे मूढचेताः । अनिशि निशि च सुप्तः कामपङ्के निमग्नो दशबल० ॥ १० ॥ हिमशशिकुमुदाभो मद्यपानारुणाक्षो दृढकठिनभुजाङ्गो लाङ्गली शक्तिहस्तः । बल इह शयितोऽसौ रेवतीकण्ठलग्नो दशबल० ॥ ११ ॥ गजमुखदशनैकः सर्वतो विघ्नहन्ता विगलितमदधारः षट्पदाकीर्णगण्डः । गणपतिरपि सुप्तो वारुणीपानमत्तो दशबल० ॥ १२ ॥ अतसिकुसुमनीलो यस्य शक्तिः कराग्रे नवकमलवपुष्मान् षण्मुखः क्रौञ्चहन्ता । त्रिनयनतनयोऽसौ नित्यसुप्तः कुमारो दशबल० ॥ १३ ॥ कपिलजटकलापो रक्तताम्रारुणाक्षः पशुपतिरतिकाले दग्धकोपातिदक्षः । स्मरशरदलिताङ्गः सोऽपि सुप्तो हुताशो दशबल० ॥ १४ ॥ यमवरुणकुबेरा यक्षदैत्योरगेन्द्रा दिवि भुवि गगने वा लोकपालास्तथान्ये । युवतिमदकटाक्षैर्वीक्षितास्तेऽपि सुप्ता दशबल० ॥ १५ ॥ ऋषय इह महान्तो वत्सभृग्वङ्गिराद्याः क्रतुपुलहवशिष्ठाः व्यासवाल्मीकिगर्गाः । परयुवतिविलासैर्मोहितास्तेपि सुप्ता दशबल० ॥ १६ ॥ भवजलनिधिमग्ना मोहजालावृताङ्गा मनुकपिलकणादा भ्रामिता मूढचित्ताः । शमसुखपरिहीणा बालिशास्तेऽपि सुप्ता दशबल० ॥ १७ ॥ अशनवसनहीना भाव्यमाना विरूपा अलमखिलविघातैः प्रेतवद्दग्धदेहाः । उभयगतिविहीना नित्यसुप्ताश्च नग्ना दशबल० ॥ १८ ॥ सुप्रभातं सुनक्षत्रं श्रेयः प्रत्यभिनन्दितम् । बुद्धं धर्मं च सङ्घं च प्रणमामि दिने दिने ॥१९॥ सुप्रभातं तवैकस्य ज्ञानोन्मीलितचक्षुषः । अज्ञानतिमिरान्धानां नित्यमस्तमितो रविः ॥२०॥ पुनः प्रभातं पुनरुत्थितो रविः पुनः शशाङ्कः पुनरेव शर्वरी । मृत्युर्जरा जन्म तथैव हे मुने गतागतिं मूढजनो न बुध्यति ॥ २१ ॥ अज्ञाननिद्रारजनि त्वमसि प्रसुप्ता तृष्णाविशालशयने विषयोपधाने । काले शुभाशुभफलं परिकीर्यमाणे जागर्ति यः सततमेव नमोऽस्तु तस्मै ॥ २२ ॥ तीर्थेषु गोकुलशतानि पिबन्ति तोयं तृप्तिं व्रजन्ति न च तत्क्षयमभ्युपैति । एवं मुने कविशतैरपि संस्तुतस्य न क्षीयते गुणनिधिर्गुणसागरस्य ॥ २३ ॥ स्तुत्वा लोकगुरुं महामुनिवरं सद्धर्मपुण्योद्गमं निर्द्वन्द्वं हतरागदोषतिमिरं शान्तेन्द्रियं निस्पृहम् । यत्पुण्यं समुपार्जितं खलु मया तेनैव लोकोऽखिलः प्रत्यूषे स्तुतिहर्षितो दशबले श्रद्धां परां विन्दताम् ॥ २४ ॥

Appendix C



General Index to the Notes



Other Publications of the author.

1 The **Sâhityadarpaṇa** of Vis'vanâtha (Parichchhedas I, II, X Arthâlamkâras) with an Introduction, exhaustive Notes and Appendices. Price Rs. Four.

2 **Sanskritagadyâvali**, a collection of select prose passages extracted or adapted from standard Sanskrit works.—Designed for the use of Matriculation and S. F. students. Price Rupee One and Annas Four. Sanctioned as a text-book for use in Secondary Schools (*vide* Bombay Govt. Gazette part I. p. 2049, 22nd December 1910).

Sanskritapadyâvali, a collection of choice passages in verse extracted from standard authors. Designed for the use of Matriculation and S. F. students. Price Annas Twelve. Sanctioned as a text-book for use in Secondary Schools (*vide* Bombay Govt. Gazette part I p. 1818, 5th October 1911).

4 **Mahâbhâratapraves'ikâ** (containing the text of the stories of Sâvitrî and Nala) with brief Notes. Price Rup[illegible] Sanctioned as a text-book for use in Secondary Sch[illegible] (*vide* Bombay Govt. Gazette, 24th April 1913, part I p. 609

5 The **Kâdambarî** of Bâṇa (the last half of the Pûrvabhâga) with an Introduction, exhaustive Notes and Appendices. Price Rupees Three.

6 The **Kâdambarî** of Bâṇa (Uttarabhâga.) with an Introduction, Exhaustive Notes and Appendices. Price Rs. Three.

7 The **Uttararâmacharita** of Bhavabhûti with the commentary of Ghanas'yâma, an Introduction and exhaustive Notes. Price Rs. Three.

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